

LEASH

Written by

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EXTERIOR. DAY. TOWNSCAPE

We fade up on a disused industrial building, beside a canal. The brown brick is sprayed with streaks of luminous white lime powder. The apertures which used to be windows are open mouths to the blackness inside. Ripples of sunlight bounce off the canal on to the brown brick.

We glide along the water's surface, past this darkly impressive building. Alongside is a street of 1900 terraced houses, neat, well kept-up. A good, modest, friendly place to live.

People come and go. Among them, two young shaven-headed lads, not yet in their teens. They lean on each other as they cross the street, doubled up with laughter.

EXT. DAY. LIGHT INDUSTRIAL AREA

The sound of laughter continues...

Following a truck in from the main road as its driver asks for directions and finds a large distribution centre, offices and warehousing combined.

The sound of laughter is gradually replaced by the sound of dinner plates being scraped clean and stacked.

INTERIOR. DAY. CANTEEN

In the distribution centre. The canteen is a big, flat room, with rows of long formica tables, plastic seats, Health and Safety notices and, incongruously, an upright piano. Strip lights are kept on all the time. The ceiling is high, and any noise is amplified and distorted. Not a room you'd want to linger in.

Despite what we can see, we still only hear plates being scraped.

The lunch break has finished. The last few warehouse staff are leaving the canteen. Somebody cracks a joke. Others laugh.

Two women in overalls are going round the tables, one wiping, one collecting any leftovers.

On the far side of the canteen is a large serving hatch, with a kitchen visible behind it. There are two women working in there, also in uniform overalls.

INT. DAY. KITCHEN.

The two kitchen women, Glenys and Lisa, are loading a dishwasher.

Now we hear everything.

Glenys is in her late thirties, a solid woman, old for her age, who looks - at first glance, anyway - as if she was born to wear a dinner lady's uniform.

Lisa is in her mid-twenties, tall and powerful, with a grown-out feather cut. She's scraping dirty dishes into a pig bin, then stacking them.

Glenys is taking dishes from this stack and loading them into the machine.

No conversation; just the clattering of plates.

From the canteen, the echoing noise of the women doing the tables laughing at the end of the joke.

Suddenly the plates aren't being stacked any more.

GLENYS

Lisa?

Lisa is slumped over the pig bin.

GLENYS (CONT'D)

Lisa, are you all right, love?

She raises Lisa's face. Lisa's eyes are open, but don't focus.

GLENYS (CONT'D)

I'll get you a glass of water.

She goes to the sink, and pours a glass of water. She holds it to Lisa's lips, but there's no response. Glenys helps Lisa slump down to the floor.

The two women who were wiping tables come in. Pat is a sharp, older woman; Jeanette is younger and softer.

PAT

What's up with her?

GLENYS

(putting a towel under
Lisa's head)

She's fainted. Who's Health and
Safety rep?

JEANETTE
Keith Hammersley.

PAT
I thought he was off sick

JEANETTE
He is.

Glenys remains kneeling next to Lisa, stroking her hand, murmuring repeatedly:

GLENYS
You're all right, love. You're all right.

Lisa starts to tremble all over, as if she's having a fit.

JEANETTE
Who is it if Keith Hammersley's off?

PAT
You could try Keith Edge.

JEANETTE
You stay there, Glen, I'll go.

Jeanette goes.

PAT
I think she takes drugs.

Lisa's eyes reopen.

GLENYS
There you go, love. You've just fainted a min. Have a drink of water.

Lisa looks at Glenys, and seems to be on the point of speaking. She can't. A brief moment of comprehension, though. And a look of the most absolute distress. You'd never forget this if you were in the same room. Then the eyes close again.

GLENYS (CONT'D)
Get an ambulance, Pat.

Pat can't get out of the room fast enough. The sound of her shoes clattering and echoing across the empty canteen. Then silence.

Lisa's eyes flicker again, but don't open. Then there's a barely perceptible moment when Lisa's spirit leaves her.

You know by instinct that there won't be any more attempts at animation.

Glenys is transfixed by something in front of her. There's nothing we can see, but Glenys is unquestionably staring as if at something hovering just above Lisa's body. Glenys's mouth is open, her face serene. The moment passes.

GLENYS (CONT'D)
(stroking Lisa's face)
You're all right, love.

Then silence, Glenys not feeling it would be right to move.

Jeanette comes in with Keith Edge, the Personnel Manager, a clumsy, busy man of forty whose shirt often hangs out.

GLENYS (CONT'D)
Pat's gone for an ambulance.

KEITH
That'll be two coming, then. She's still breathing, Glenys, is she?

GLENYS
I think she's gone.

Keith squats beside Glenys and checks for a pulse in Liza's neck.

JEANETTE
Is there someone we should call?

Pat comes back in.

KEITH
We've not had time to make up a proper personnel file yet. I've only got an address.

PAT
It'll be here in five minutes. She's got a boyfriend. And kiddies. They're not his. That's how these people go on.

KEITH
(to Glenys)
I can't tell. You try.

Glenys tries. She shakes her head and looks utterly bewildered, as if she's about to say something. She doesn't.

INTERIOR. DAY. ROVER

Keith's car and the view from it.

There are child seats in the back and toys on the floor. A note of Lisa's address is on the passenger seat, next to a local A to Z. Keith puts a heavy metal tape on.

It's a hot, bright, clear summer's day. Keith's drive takes him from the light industrial area to the centre of an old pit village, then beyond to the estate - mostly ex-NCB prefabs - where Lisa lives. The very few bought houses stand out.

Keith pulls up outside a row of shops at the foot of the estate and re-checks his A to Z.

Then he drives up to the very top of the estate, which is built on a hill, to a cul-de-sac of five houses. This feels like the edge of civilisation. The house at the end is by far the roughest, and there's woodland right behind. The number indicates that it's Lisa's.

As Keith parks in the cul-de-sac, he becomes aware that one of the neighbours, Alan, a fat man of sixty, is leaning on his front gate without his teeth in, looking assertively nosy.

EXT. DAY. CAL AND LISA'S BACK GARDEN

Behind the house, what used to be a garden is now more like a smallholding. There are chickens, rabbits, ferrets, broken toys, rough fences. It backs directly on to woodland; this is the margin of civilisation. A sharp contrast with next door, which has been bought by its elderly tenants and has a lovingly formal back garden.

There are two men talking over the fence at the top of the garden. The older man, outside the fence, is Gray. He's stripped to the waist, as if he's been running. A good athlete's body, but heavily scarred around the trunk and shoulder. He's got a brindled pitbull with him.

Cal, Lisa's boyfriend, is on the garden side, feeding the chickens. There are about ten chickens, in a home-made but well-kept coop.

Cal is in his early to mid-twenties and dressed as a skinhead. Very cool and easy physically; quietly spoken, dominating any space by sheer inner calm.

Keith comes into the garden through a side entrance, but isn't sure how to negotiate the hutches and outbuildings.

Close to the house is a muzzled pitbull, in a cage, which snarls at Keith, then jumps up and tears at the mesh of the cage. This is Keith's first image of the garden, and it stops him in his tracks. Frankly he's scared shitless.

KEITH
 (shouting)
 Excuse me. Excuse me, is this where
 Lisa Whitehouse lives?

Cal turns, looks at Keith and shouts the dog down.

CAL
 Wadda!

The dog obeys. Cal moves down towards Keith. Gray stays watching for a moment.

CAL (CONT'D)
 What can I do for you?

KEITH
 Are you her partner?

CAL
 Who are you?

KEITH
 (really quite scared)
 Mr Edge from Downings. She's been
 taken ill at work.

Cal takes a couple of steps towards Keith, stepping up against the wire grille walls of the pitbull's cage. There's no response as such from Cal; so Keith carries on, trying to pick out Cal's features from the hard shadows of the caging between them. Cal seems almost to be camouflaged in this environment, almost part of the landscape and the noise - from the dog - which is scaring Keith so much.

KEITH (CONT'D)
 They've taken her to the hospital.
 I don't know exactly what happened.
 I'll run you there.

CAL
 Come in a min.

Keith looks up the garden. Gray's gone.

INT. DAY. CAL AND LISA'S- KITCHEN AND SITTING ROOM

The kind of house you'd infer from the garden; bought from the Coal Board by a private landlord and neglected ever since. The kitchen's very dark. Keith follows Cal.

CAL

Sorry about the light. The wiring's had it.

Again, in the low light, Cal seems to Keith to be part of the environment. They go through into the sitting room. Two girls, Rachel and Laurel, aged seven and five, are watching daytime TV and playing.

CAL (CONT'D)

Get your shoes on, girls.

Rachel and Laurel get their shoes.

KEITH

(mouthed)

They don't want to come to the hospital, do they?

CAL

How d'you mean?

KEITH

Isn't there someone they could go to?

As Cal helps Laurel on with her shoes, the potential gravity of the situation starts to hit him. With Cal this takes the form of a clouding over, almost a fading out.

EXT. DAY. CUL-DE-SAC

Cal, Keith and the girls come out of the house.

One of the pair of semis opposite Cal and Lisa's belongs to Alan, the other seems to have younger occupants, judging by the bright fabric tacked up at the windows and the patch of overgrown garden cut back for sunbathing.

As Cal goes to the latter's front door, Laurel in one hand and Rachel in the other, Alan - who's now got his teeth in, since there's a stranger in the road - gives him a good hard stare.

Cal knocks at the girls' door; no answer; then knocks again.

ALAN
 (shouting)
 They're out.

Cal doesn't even look at Alan as he and the girls come back from the door.

For a moment Cal is stood in the middle of the cul-de-sac not knowing where to turn. Then, he goes to the front door of the house next to his own.

There couldn't be a greater contrast between the two houses, both the same basic shell. The couple who live here - Jim and Eileen - are about 70, and have been in the house since it was new. Their front garden is beautiful; not over-manicured, simply the product of many years' thoughtful gardening. The house itself is neatly painted, but not modernised.

Cal knocks on the door, then realises there's a bell, which he should have used instead. Before he has time to do this, Eileen answers. She's a well-made, grey-haired woman. It's apparent as soon as Eileen sees Cal that she really, really hates him and Lisa.

EILEEN
 (uneasily)
 Oh. Hello.

CAL
 I need your help. Please.

The hall behind Eileen is as neat and careful as the garden. Her posture's extremely defensive. She'd much rather not be having this conversation.

EILEEN
 What exactly d'you want?

CAL
 Lisa's been taken into hospital.

EILEEN
 (still stiffly)
 I'm sorry.

Jim, tall and bald, joins Eileen in the doorway, also defensive and hostile, and takes her hand. She feels safe enough to soften now.

CAL
 I need someone to have the girls.

Just for an hour or two. Please.

EILEEN

Of course we will. Come on in,
girls. You've not seen inside
before, have you?

CAL

Thank you. I'm grateful.

JIM

(still cautious)
You're all right.

Alan has had his eyes fixed on this exchange, straining to get the sense of it.

ALAN

(to Keith, as Cal comes
towards them)
Might I ask what's going on?

KEITH

I don't think that's any of your
business. Do you?

Cal comes down to the car. Keith gets in, and lets Cal in. They drive off.

EXT. DUSK. JIM AND EILEEN'S BACK GARDEN

Jim waters his perfectly-kept borders, leaning across the garden fence to see if there's a light on at Cal's. There isn't. He looks at his watch and "tuts" irritably. He takes a good look at Cal's back garden and wonders how people can live like that.

INTERIOR. DUSK. JIM AND EILEEN'S HOUSE

On a piece of newspaper on top of the thick hall carpet are Rachel and Laurel's shoes.

From the kitchen doorway, Eileen watches the girls. The little conversation she could muster was exhausted hours ago. The girls sit neatly in front of the TV. Rachel leans forward to the coffee table and carefully places her glass of milk on a coaster.

Eileen checks her watch.

EXT. NIGHT. CUL-DE-SAC.

About 10:00 pm. A cab drops Cal off. He walks across the road and knocks at Jim and Eileen's door. Jim answers. He's close to being irritable.

CAL
Sorry I've been so long.

JIM
Well, what's happened? Is she all right?

CAL
No. She's died.

Pause. Jim doesn't know what to say.

CAL (CONT'D)
Can I take the girls home, please?

JIM
Won't you come in?

CAL
No thanks. I just want to take the girls home.

JIM
I'm very sorry.

INTERIOR. NIGHT. CAL'S - GIRLS' BEDROOM

There's a night light on. Laurel has climbed into bed with Rachel. Cal is kneeling by them. All three are hugged together. Occasional muffled sobs.

EXT. DAY. VILLAGE

Cal walks from his edge of the village to the centre, a couple of rows of modern shops dropped into a square of terraced houses, pubs and older shops, with a bowling green and a small modern park.

The middle of the village is very quiet. There's obviously not much business done here, and most of the people are old. Cal walks through the village. You realise what a strong presence and physical composure he has. Nothing calculating. All instinct. He uses all this strength to hold himself together now.

Cal passes a group of youths, never quite pausing.

CHIEF YOUTH
All right, Cal.

CAL
Seen Kenny Peen?

CHIEF YOUTH
No, mate. Sorry

Cal walks on.

CHIEF YOUTH (CONT'D)
(calling after him)
Is there a fight on, then?

Cal ignores him. The Chief Youth drops back into the group and struts jokingly, pleased to have been seen talking to Cal.

There are two other lads in school uniform flirting with two girls in school uniform and eating crisps outside the butcher's. Cal approaches them.

CAL
Know Kenny Peen?

All nod.

SCHOOLBOY
Yeh. Why?

CAL
Seen him today?

SCHOOLBOY
No.

Cal walks on.

INTERIOR. DAY. PUB - 'THE CARTER'

Quietish. A pub with only men in it. Flock wallpaper. A back street version of the pub in Get Carter, hardly altered in the last forty years.

Cal checks in the bar and the lounge. There's a half-drunk pint of lager and black. Cal checks the men's toilets, including the cubicles. No sign of Kenny Peen. He goes out again.

EXT. DAY. INDUSTRIAL AREA.

Cal walks on to the other side of the village. There's no one around. His walk becomes robotic. Facially, any sense of animation seems to fade from him. It's as if a mist is descending behind his eyes, filling his head.

A messy area of factories and warehouses, some derelict. Cal walks through the shell of an old warehouse towards the glare of daylight at the far end.

Beyond the factory units is an abandoned football pitch, with a derelict stand, terrace and changing rooms. The goal-posts are still there.

Much of the pitch is overgrown, the grass waist-high in places and obscuring the old local advertising boards, but an area around one of the goal-posts has been worn down and a group of lads from one of the factories, still in overalls, are having a fairly serious kickabout.

The only player not in overalls is Kenny Peen, a raddled-looking punk in his mid-twenties, effortlessly cool.

He storms in from the left wing, tearing through the mechanics, cigarette in his mouth, the denim jacket round his waist flying behind him. This is the absolute classic Kenny Peen pose.

In the end he tries to be too flash and shoots wide; then he sees Cal.

KENNY PEEN

(shouted)

All right, mate. Having a game?

CAL

You're all right.

Cal settles down to smoke on the remains of the terraces.

The game continues. It's an extraordinary sight, often with only the top half of the players visible above the grass and the half-occupied industrial hulks behind.

A buzzer goes; the men in overalls head back to work. Shouts of friendly parting.

Kenny Peen comes off the pitch and joins Cal. He's totally hyper from the game, and does a cartwheel (without taking the cigarette out of his mouth) on the soft grass in front of the terrace.

KENNY PEEN
 (bent double; getting his
 breath)
 Where's Wadda then?

CAL
 Lisa's dead.

KENNY PEEN
 You're joking me.

CAL
 (dead flat, as if he's
 robotically stored
 these words)
 She's had an aneurysm of the heart.
 It's a type of rupture. It could
 have happened any time. They reckon
 she's always had it, like a birth
 defect. It happened at work. She
 wouldn't have known anything about
 it.

Kenny Peen is suddenly uncomfortable standing so close to Cal. He takes a step away, then turns and comes half way back.

KENNY PEEN
 When was this?

CAL
 Yesterday.

Again Kenny Peen has to move away, again he turns back.

KENNY PEEN
 Jesus...

CAL
 I thought you'd better know. I'd
 better get back.

No answer.

CAL (CONT'D)
 See you some time, then.

Cal goes. By the time he disappears in to the darkness of the warehouse, Kenny Peen is kneeling face down in the long grass of the derelict football pitch.

INTERIOR. DAY. CANTEEN

Glenys is getting the tables ready for the lunch break. Pat and Jeanette are in the kitchen. Pat's singing.

A noise. People shouldn't be coming in this soon. Glenys looks up. A stranger comes in. She straightens up.

The stranger is a man in his thirties, handsome and sensitive-looking. He's wearing a good suit, and looks distinguished. He carries himself as if he's a bit too good for this place. He doesn't know where to go, or who to talk to. This is Aidan. When he speaks he's lost all but the last shadings of a local accent.

Glenys moves towards him, still with an armful of table things. Pat stops singing.

GLENYS
Can I help you?

AIDAN
I'm Lisa's brother. Aidan.

GLENYS
Hello.

AIDAN
(brandishing a key)
Hi there. I found this in her clothes. We thought it might be her locker key.

GLENYS
(examining the key)
Yes. It is.

She looks at him searchingly, not realising she's doing it.

GLENYS (CONT'D)
She...

Glenys looks across to where Lisa died.

AIDAN
(kind but too hurried)
She was very special... I know.

GLENYS
I'll show you the lockers.

AIDAN
Thank you.

INTERIOR. DAY. LOCKER ROOM

Where the women go to smoke and hang their overalls. Basic and cramped. Aidan isn't tall, but he feels constricted here.

Aidan opens Lisa's locker. Glenys stands back, not sure what to do or say except that she ought to stay here.

There's nothing of interest or value in the locker: cigarettes, lighter, the jacket and trousers Lisa came to work in the day she died.

GLENYS

Can I get you a bag?

AIDAN

No thanks. They're fine like this.

GLENYS

Has there already been a funeral?

AIDAN

Last Friday.

Silence and unease.

GLENYS

I'd have liked to have gone.

AIDAN

Sorry. I should have thought. We didn't think she'd worked here long enough to ask people.

GLENYS

I was the one that was with her...

AIDAN

Right.

Silence.

AIDAN (CONT'D)

She was cremated. It was just family, really.

Aidan takes Lisa's (unisex) watch from the locker and puts it on. This feels all wrong to Glenys.

AIDAN (CONT'D)

Do any of you lot smoke?

There are several ashtrays and empty cigarette packets.

GLENYS

One or two...

AIDAN

(half-laugh)

Yeh. Right. Sorry. You might as well have these then.

He gives her the cigarettes.

AIDAN (CONT'D)

I'd better make a move. Got a four o'clock meeting. Take care.

To Glenys's surprise, Aidan shakes her hand.

EXT. DAY. CAL'S.

Through the back door, we see Cal and the girls, near the cage, washing Wadda, the pitbull. Wadda really enjoys it. Suds everywhere. Nervous, sometimes feverish laughter that's close to tears.

Wadda is the girls' pet. They hug her. She's soft as butter.

EXT. DAY. VILLAGE OUTSKIRTS.

The village is in a hollow, enclosed by hills on all four sides. It's like a saucer, and if you walked round the rim - five or six miles - you could look down into the village from every direction: from the woods, which rise to a high bluff; from the old main road which runs along a high ridge; from the re-landscaped slag heaps; from the municipal golf course; from the cemetery, which stands highest of all.

Gray - always stripped to the waist, rain or shine - runs this circuit every day.

He's now running along the former slag heaps, which have some vegetation but aren't landscaped. This is the trickiest part of the run because the surface isn't good. Gray really has to concentrate.

You can see Cal's house from here, and the estate laid out beyond it.

Gray comes to a group of semi-derelict, partly overgrown buildings. These are the old pit offices and showers (the winding gear's long gone). Scrubby woodland has started to take over again.

INTERIOR. DAY. DERELICT PIT OFFICES

In one of the buildings is the brindled pitbull, tied up. It's being starved ready for a fight.

Gray takes a piece of meat and teases the dog, expertly, into a complete frenzy. Gray is almost incredibly easy and relaxed while he's doing this, though he courts extreme danger every time he goes close to the dog. Whatever you feel about what Gray's doing, you can't help admiring his grace and athleticism, and the way he gets on a wavelength with the dog, thinking and moving as it does.

EXT. DAY. CUL-DE-SAC.

Sunday afternoon.

One long camera move sees the neighbours doing Sunday things: we start on Alan who, for no apparent reason, is pulling faces and swaying from side to side and up and down, then sweep past two young women listening to loud music from the house as they sit out on the front step. Eileen and Jim are working, as a team, in their front garden. We end back with Alan, ignored by everyone else in the street and making faces at his reflection in the shiny new budget saloon parked outside Cal's.

INTERIOR. DAY. CAL'S - SITTING ROOM

Colin, Lisa's dad, the owner of the car, is at the front window, looking out to check that the car's all right. He's a grey, empty, affable-looking man in his fifties.

Cal on one chair. Rachel and Laurel are on the sofa. Delia, Colin's wife, is on the other chair. She's a neat, intensely feminine (but not frilly) woman in her late forties. She and Colin are both overdressed for the visit. They make a stiff, uncomfortable group. Delia is in charge of the tea tray.

DELIA

(cutting cake)

Will you have another piece,
Rachel?

RACHEL

No thank you.

DELIA

Laurel?

LAUREL

No thank you.

DELIA
You can help me cut it.

LAUREL
No thank you.

DELIA
Well, if you're sure. Cal?

CAL
No thanks.

He senses that Delia is upset, and cracks a smile, the first we've seen. Cal's not a great smiler, but when he does, it transforms his face.

CAL (CONT'D)
Go on then.

Delia gives him the piece she's already cut. Cal wolfs the cake down, making a show of it. The girls giggle and relax. Delia's fixed smile becomes natural for a moment.

Wadda comes in from the kitchen.

Colin comes back from the window and sits with the girls.

COLIN
We can't stay too long.

Wadda rubs up against Colin's legs. Colin pats her, uneasily.

CAL
I'll take her out if she's worrying you.

DELIA
No, no. We like dogs.

A ring on the doorbell.

CAL
(getting up)
Scuse me a min.

INTERIOR. DAY. CAL'S - HALL

Cal opens the door. It's Kenny Peen. They're both unsure how things are going to be between them without Lisa there and it shows.

KENNY PEEN
All right?

CAL
All right?

Kenny Peen hands Cal a key.

KENNY PEEN
I thought you'd want my door key.

CAL
Right.

Cal takes the key, then gives it straight back.

CAL (CONT'D)
No. You hang on to it.

A noise of unease from the sitting room, plates clinking but no conversation. Kenny Peen shrugs and makes one of his instinctive moves away and turns back.

KENNY PEEN
It's obviously a bad moment. I'll come back.

CAL
No. Come in.

KENNY PEEN
Haven't you got company?

CAL
Lisa's dad and his missis. They're having a great time.

Kenny Peen's face makes it very clear that he knows and dislikes Colin.

CAL (CONT'D)
(pulling him in)
Bloody hell, come in if you're coming.

Kenny Peen comes into the hall. As he looks in the sitting room:

INTERIOR. DAY. CAL'S - SITTING ROOM

The girls burst into life - so does the whole room, it seems - as soon as Kenny Peen comes in.

Delia and her cake-stand suddenly look like a waxwork.

The girls rush to Kenny Peen and jump on him.

LAUREL & RACHEL
Hiya, Kenny.

KENNY PEEN
(kissing them in turn)
Hiya, sweetheart. Hiya, darling.

He's got small gifts for both of them: a somersaulting dog and a weasel ball.

He sets the toys going on the floor. The girls immediately love these, and start playing with them. It's clear that the relationship between Kenny Peen and the girls is far too close for thanks to be needed.

COLIN
Hello, Kenny.

KENNY PEEN
Colin. How are you?

COLIN
Bearing up. This is Delia, by the way.

KENNY PEEN
Hi Delia. Listen, I can't stop, just wanted to drop these off.

He gestures to the toys, and tickles Laurel, who's very ticklish and becomes helpless with laughter.

The laughter makes Colin smile.

Delia feels completely left out and dreadfully snubbed, then catches Rachel's eye and exchanges an uneasy smile with her.

As Kenny Peen kisses Rachel and Laurel again:

KENNY PEEN (CONT'D)
See you soon, girls.

There's so much vigour in Kenny Peen that you think he's going to tumble out of the room.

INTERIOR. DAY. CAL'S - FRONT DOOR

Kenny Peen's leaving; Cal's come to the door with him.

CAL
Come back in the week, mate. Come for your tea.

KENNY PEEN
All right. I will.

After a pause, Kenny Peen takes a £50 note from his pocket.

CAL
What's that for?

KENNY PEEN
Just thought it might help.

CAL
No thanks. We're all right.

Laurel wanders out to see Kenny Peen again.

KENNY PEEN AND CAL
(in unison)
Not now, sweetheart.

Kenny Peen gives her a little tickle, round the waist, and shoos her back into the sitting room.

KENNY PEEN
So what you doing for money?

CAL
Managing.

KENNY PEEN
How?

CAL
Well enough.

KENNY PEEN
Listen: you've got a house to run
and two kids.
(beat)
My kids.

Half a laugh shared between them.

KENNY PEEN (CONT'D)
You've lost Lisa's wages so this is
what we do.
(putting the money into
Cal's hand)
Oh, and listen, mate, Wadda's due
to go to Gray next week, for a few
days.

CAL
No.

KENNY PEEN

What?

CAL

She doesn't fight now.

KENNY PEEN

Fuck off, you're joking me.

CAL

No.

Kenny Peen is stunned.

KENNY PEEN

She's always fought. That's what we got her for. Me and Lisa.

CAL

I've said, she doesn't fight now.

KENNY PEEN

But she's my dog, mate. Mine and Lisa's.

CAL

She's the girls' pet, she doesn't fight.

This is a body blow to Kenny.

A strange moment of silence between them. You wonder: how well do these two actually know each other?

KENNY PEEN

Course she is, mate. I understand.

Cal feels he's been too aggressive with Kenny Peen, and speaks first.

CAL

I'm not being funny or anything.

KENNY PEEN

I told you, I understand. I'll see you soon, all right?

Kenny Peen suddenly springs into action, vaults the fence (narrowly missing Colin's car), stares full in Alan's face for a moment, then he's off down the road, with his characteristic high-bouncing walk.

INTERIOR. DAY. DISUSED WAREHOUSE

The perfect fight venue. It's enormous, empty and dusty, off the beaten track, several hundred feet long inside and three or four storeys high. It doesn't seem to have been used for twenty-odd years.

Kenny Peen and Ged - a burly, no-nonsense skin - are looking around and have arrived in a space made arena-like by stacked-up cement bags. They're both drunk but Kenny Peen's drunker.

Kenny clambers up on to the cement bags. He jumps down on to a lower bag and a cloud of cement dust rises up and engulfs him, turning him momentarily into a ghostly shape.

GED

Yeh?

KENNY PEEN

Fucking excellent.

He jumps down and passes Ged a bottle of vodka. Both drink. Ged belches. This echoes. Sniggering, Ged - who's good at belching - does it several times more.

GED

That's your ring, right?.... use the bags....

KENNY PEEN

(strutting)

Premiership, mate.

Kenny Peen suddenly runs at the open staircase at end of the space, and sprints upwards.

EXT. DUSK. DISUSED WAREHOUSE - ROOF.

Kenny Peen and Ged are on the flat roof. Ged is lying on his back, looking up at the darkening sky. Kenny Peen stands on the edge of the roof, looking down on to a drainage canal running alongside the factory. The water in the canal is oily and green. In the evening light it looks painterly.

Kenny Peen does a cartwheel; then collapses on the floor. He's now looking out over the wreck of an industrial skyline as the light fades. An arrestingly beautiful image.

INTERIOR. NIGHT. CAL'S - GIRLS' BEDROOM

Dark and silent. Just the pink glow of a night light. Cal checks on Rachel and Laurel, who are sound asleep.

Gentle, regular breathing. Cal goes downstairs, taking care that the stairs don't creak.

INTERIOR. NIGHT. CAL'S - SITTING ROOM

Cal sits and smokes a cigarette. Thoughtful. Incredibly quiet; not a noise in the world. He looks across to Lisa's chair, lays his cigarette in the ashtray she always used, and lights another for himself. He sits back and smokes with his eyes shut. You might imagine that he was listening to Lisa's voice.

INTERIOR. NIGHT. CLUB

A Seventies Night at a club that doesn't seem to have changed much since the Seventies. Quite busy. Glenys, dressed up in tight, shiny clothes, is on the edge of the dance floor with her mate Eve, a brilliant woman, taller and heavier than Glenys, with a wonderful hatchet face. They're both half pissed, having a great time, and it would take very little for either of them to burst out laughing. An unexceptionable man walks past.

EVE

He's a wanker. Look at his trousers.

A rather clumsy man tries to dance.

EVE (CONT'D)

He fancies himself. Pity no-one else does.

She's obviously been standing here, saying this, for the last fifteen years. A man approaches them, not too hopefully.

MAN

Fancy a dance?

EVE

No thanks. We're just watching.

The man moves along and tries a woman with a squint. While he's still within earshot:

EVE (CONT'D)

You dozy bastard.

Aidan drifts past. Though he looks rather lost, and out of it, he's also sizing up the talent. Eve and Glenys don't immediately draw his attention.

EVE (CONT'D)

Now you're talking. Unless he's a poof, which he probably is, but if he's not he's mine.

She moves forward, so that Aidan bumps into her.

EVE (CONT'D)

Excuse me.

GLENYS

(recognising him)

Hello.

Aidan thinks he's being chatted up, and instinctively recoils a little.

GLENYS (CONT'D)

You don't recognise me, do you? we met at Downings.

Aidan's still got no idea who she is.

GLENYS (CONT'D)

I helped you get Lisa's things. Glenys.

AIDAN

Hi there.

EVE

(annoyed that Glenys got in first)

Mine's a double Drambuie.

GLENYS

We come here every week.

AIDAN

I haven't been since I moved to London. Doesn't change much, does it?

EVE

We like it.

GLENYS

Do you not live round here, then?

AIDAN

Temporarily. I'm just doing a bit of consultancy work. And helping sort out Lisa's... well, you know.

GLENYS
(after a pause)
What do you do?

AIDAN
Basically I tailor solutions.

EVE
Which side d'you dress on, then?

AIDAN
Sorry?

GLENYS
Don't mind Eve.

EVE
Like I was saying, mine's a double
Drambuie.

AIDAN
Is she serious?

GLENYS
It's what she usually has.

AIDAN
Can I get you one as well?

GLENYS
Vodka and tonic. Thanks.

He goes to the bar.

EVE
(to Glenys)
Definite poof.

GLENYS
Bet you he's not.

EVE
(to Glenys)
Would you shag him then?

She takes her time to scrutinise him standing at the bar.

GLENYS
Yeh.

INTERIOR. NIGHT. GLENYS'S - BEDROOM

Aidan is in bed. He looks good, less haunted than in the club. Glenys comes out of the bathroom, turning the light off behind her and shutting the door. She shuts the bedroom door, looks at Aidan and laughs to herself.

Glenys looks really good now, really attractive for the first time as she relaxes in her own place. She gets into bed. They lie like planks for a moment. Then Aidan tickles her; she laughs, a beautiful, abandoned sexy laugh. They kiss, long and hard.

Then Glenys switches the bedside light off and they fuck.

Some residual light from a street lamp outside the curtained window. The camera makes itself at home in the bedroom, a neat, friendly, modern room that mostly comes from Courts and DFS.

INTERIOR. DAY. GLENYS'S - KITCHEN

Aidan wanders around, surveying the house as he eats toast. When he sits he immediately looks like a fixture, drinking his coffee and finishing his toast. A real sense of a drifter looking for home. Glenys is cleaning down the worktops, but notes this.

GLENYS

I'll have to go in a min. You can get a bus from the end of the road.

She puts her coat on and stands by the door.

AIDAN

(taking his plate to the sink)

Shall I see you again?

GLENYS

I'll send you a photo.

She's so dry that Aidan can't tell if this means yes or no. She holds the door open, and lets him give her a peck on the cheek - she turns her lips away - as he goes.

A beat on Glenys. She's kept to her rules and thrown Aidan out - but he could definitely have an effect on her life.

EXT. DAY. GELNYS'S.

Aidan, blinking in the bright morning light, steps on to the street. There are several other people around. He takes out his electronic organiser and walks to the bus stop.

INTERIOR. DAY. CANTEEN - KITCHEN

Glenys is loading the dishwasher. An exact repetition of where she was when Lisa collapsed. Only now she's on her own. She scrapes off the last plate and steps across to start loading the high pile of plates in to the dishwasher. Glenys stops. She stares at the pig bin where Lisa collapsed and is lost for a moment.

INTERIOR. DAY. CAL'S - KITCHEN

Cal preparing the girls' tea. He's capable and unfussy. The girls swarm around, but don't crowd him, chatting as they lay the table in the sitting room, one item at a time. Another comfortable house ritual, as Cal gets down plates, knives, forks, ketchup, squash from the shelves and cupboards and hands them to the girls.

INTERIOR. DUSK. CAL'S - SITTING ROOM AND KITCHEN

Cal, Kenny Peen and the girls sit down for their tea. Iceland food. Wadda is asleep in front of the TV.

Kenny and Cal, who are sat next to each other opposite the girls, dig in. Laurel picks at her food.

Rachel doesn't touch hers. She watches Kenny Peen thoughtfully.

Kenny sighs loudly and pats his belly, which makes Laurel laugh. You can tell he always does this.

Rachel gets up and walks round the table to Kenny. She tugs on his arm, pulls him away from his chair and re-seats him at the head of the table.

RACHEL

That's where you're meant to sit.

Kenny allows this to happen but he, Cal and Laurel share a confused look.

Rachel disappears into the kitchen and returns with a knife, fork, spoon, place mat and a mug with "World's Best Mum" printed on it. She places these out where Kenny was sitting.

She looks across to Laurel and the two girls exchange an approving nod and a smile.

Rachel sits up again and the girls tuck in to their food. Cal and Kenny glance at each other and clearly both think "why not?". They dig in to their food again.

After a few mouthfuls Laurel pipes up:

LAUREL

Uncle Aidan came round yesterday.
We all went and hid upstairs.
Didn't we, Cal?

CAL

We did.

KENNY PEEN

Spot on, darling.

Kenny leans back on his chair and rubs his belly.

KENNY PEEN (CONT'D)

He's a man, Aidan.
(to Cal)
Has he not told you how he used to be a skin? Then he was a punk, then he had a trial for Clydebank, then he was a DJ and had his own record label, almost shagged the woman from Portishead, became a poet and lived in a squat, then he was about to be a millionaire in London only his mates ripped him off.

Cal's not in the habit of laughing out loud, but he would if he was.

CAL

Lisa taught them to hide when he came round. Didn't she, girls?

Laurel laughs and nods but Rachel looks on the point of tears.

CAL (CONT'D)

Eat up, Raich.

Rachel shakes her head. She looks flushed and uneasy.

Kenny Peen looks at Wadda.

KENNY PEEN

That dog's going soft. Look at her.

CAL
She's not fighting, Kenny.

KENNY PEEN
I never mentioned it, mate.

Rachel starts to cry. She's not generally emotional, and it's more distressing because of this.

Kenny Peen, who's next to Rachel, hugs her.

KENNY PEEN (CONT'D)
What's wrong, sweetheart?

RACHEL
No!

Rachel shakes him off, which is very unusual.

KENNY PEEN
Hey, come on, darling.

RACHEL
(forcibly)
No!

This is making Laurel unhappy, too. She gets down and cuddles up next to Rachel.

KENNY PEEN
Why, darling?

RACHEL
I don't want you to be here. I want you to go.

CAL
Hey, come on, Raich. It's Kenny.

RACHEL
Then, get Mum. He's making me think of Mum.

Kenny Peen gets up, freaked, and quickly moves away to the middle of the room.

KENNY PEEN
They've never seen me here without Lisa, have they?

Silence. Kenny Peen's suddenly very upset, all the swagger gone, when he speaks.

KENNY PEEN (CONT'D)

Oh shit. look, I'll go, all right?
Let's do it another time.

CAL

It's OK to think about mum, Raich.
You can still love her.

Kenny Peen, already at the door, knows he couldn't do this.

KENNY PEEN

Bye then, girls.

Kenny Peen goes, closing the sitting room door behind him.
Cal pats Rachel's arm and follows after Kenny.

Cal stands by Kenny in the hall as Kenny takes his denim jacket off a peg and puts it on. They wouldn't know where to start if they tried to talk so they settle for the hint of a smile each and a murmur. The exchange is more touching for it.

Cal bows his head and returns to the living room and stands over the girls. He flashes them a smile. They smile back.

INTERIOR. DUSK. CAL'S HOUSE - HALL

Kenny Peen looks up the stairs as he buttons up his jacket. You feel he's thinking about Lisa. He's not sure he belongs here any more. He leans against the bannister. Then he zips into action and goes.

EXT. DUSK. STREET - BELOW THE CUL-DE-SAC.

Kenny Peen walks down the hill with his own distinctive ball-of-the-feet strut, lighting a cigarette without slowing down. A voice from the other side of a mesh fence:

VOICE

All right, Kenny. Anything on?

Kenny Peen walks on, without pausing or looking round.

INTERIOR. DUSK. CAL'S - SITTING ROOM

The girls have settled down in front of the TV with Wadda. They tickle Wadda's tummy and talk to him. Cal watches them but doesn't interrupt.

Cal goes to the table and makes a plate of scraps which he scrapes into Wadda's bowl.

EXT. DAY. BUS STATION.

Glenys stands at her stop. She sees a priest at the adjoining stop. She watches him, moves forward, then stops herself.

The priest's bus arrives. He gets on. At the last minute, she runs over to his stop and boards the wrong bus.

INTERIOR. DAY. BUS

Leaving the bus station. Glenys sits beside the priest. This looks weird because they're the only two people on board.

The priest smiles a half-greeting, not sure what this is about. He's a middle-aged man, not clever but kind.

GLENYS
 (after hesitation)
 May I speak to you, please?

PRIEST
 Of course.

GLENYS
 (too quickly at first;
 then getting a rhythm)
 I thought of going in to a church
 to see someone but I wasn't sure.
 (beat) It's about a girl at work. I
 didn't know anything about her
 except for what she told me. She
 didn't say much at all really. I
 think we'd have been friends if
 she'd stopped longer. We'd exchange
 a smile and that.

Pause. The bus stops at lights.

GLENYS (CONT'D)
 She died. Out of nowhere. I think
 she was about twenty-five. One
 minute we were working together,
 it's a canteen I work in. Point
 is.. (beat) I'm not a believer but
 I saw an angel. You'll think I'm
 mad. (beat) But I did see
 something. You might not call it an
 angel exactly, not like the kind of
 picture you see, but it felt like
 an angel. I saw it. I saw it leave
 her body. I don't know what it was
 but I saw it, I didn't just feel
 it, I saw it.

(MORE)

GLENYS (CONT'D)

I could draw it you now. (beat) I'm not mad. I know I'm not mad.

PRIEST

Do you feel unhappy that you saw this thing?

GLENYS

No. (beat) Is there something I'm meant to do now?

The bus stops. Someone gets on. Glenys suddenly decides she has to get off.

GLENYS (CONT'D)

(getting up)

Thank you... father.

She just makes it to the door before the bus moves on.

EXT. DAY. COLIN AND DELIA'S.

Mid morning. A highly presented bungalow on a good, but not opulent, private estate. Aidan walks up the drive and rings the bell.

DELIA

Oh. Aidan. Your dad's had to nip out. He's left the things out for you. Come in.

AIDAN

Thanks.

INTERIOR. DAY. COLIN AND DELIA'S - SITTING ROOM

Aidan sits, slightly uncomfortably, on a squeaky-clean beige leather sofa. Aidan tests the squeaking by making subtle buttock movements.

Delia comes in with a tea tray. A raggy, overstuffed envelope lies on the tray.

DELIA

(sitting)

You don't take sugar, do you?

AIDAN

No. No thanks.

DELIA
(handing him the envelope)
They're things of Lisa's that Cal
thought we'd like to have.

AIDAN
Does dad not want them?

DELIA
He'd rather they went to you.
(beat) How's the management
consultancy going? That is what you
do now, isn't it?

AIDAN
It's fine thanks. Looking good.

DELIA
I'm glad. Colin said you'd chopped
and changed a bit. It's good to
gain experience though, isn't it?

AIDAN
Exactly. (beat) So, how are you
both coping?

DELIA
Your dad was very down at first,
naturally. He's picking up now.

AIDAN
And you?

DELIA
It's hard when it's someone you've
never met.

AIDAN
Hang on, are you saying you never
met Lisa and Cal and the girls?

DELIA
Not till Sunday. Colin thought we
should make the effort.

AIDAN
Bloody hell! Has he said what he's
going to do about the girls?

DELIA
Won't they stay where they are?
They seem happy enough.

AIDAN

Oh. Hadn't thought of that one.
(beat) Seriously, though, I really don't think so. Do you? (beat) I had a word with my lawyer. He's a top man. He's involved in HS2. Apparently legal responsibility lies with the next of kin.

DELIA

What's that got to do with HS2?

AIDAN

Which means dad, not Cal. Cal's not a blood relative. Kenny Peen never claimed paternity. He wouldn't go on the birth certificate. And he's got a criminal record. You did know that, didn't you?

DELIA

I don't see how they could come here.

AIDAN

I'm just repeating what I've been told. (beat) I only wish I was in a position to do more. Cal's the one I feel sorry for.

DELIA

We couldn't cope with them here. Your dad's too old. He couldn't manage children.

AIDAN

Or they could always go into care.

He has a sip of tea.

EXTERIOR. DAY. DOWNINGS

Glenys, Pat and Jeanette come out of the main door and head down the street, pulling their coats on, chatting. They stop for Jeanette and Pat to light up.

Glenys sees something. Her face falls.

Aidan is driving at a snail's pace alongside them, dinner jazz playing on the stereo.

PAT
all right, girls, someone's got an admirer.

GLENYS
Oh shit.

Sharp laughter. Aidan holds up a bunch of flowers from the passenger seat.

AIDAN
Hi there.

GLENYS
Oh. Hello.

AIDAN
Fancy a lift?

Glenys hesitates for a moment.

PAT
(to Aidan)
I will if she won't, love.

GLENYS
(shrugging furiously)
Why not?

Aidan leans across and opens the passenger door.

AIDAN
Sorry about this. I've got a company Merc on back order. I've had to borrow this from a mate for a couple of weeks.

Glenys deliberately ignores him.

AIDAN (CONT'D)
D'you like to cook?

GLENYS
No, I bloody do not!

AIDAN
Great, 'cos I do. I'll provide the food if you'll provide the kitchen.

Pat and Jeanette stand to attention and take the piss as Aidan drives off.

EXT. NIGHT. OUTSIDE CAL'S BACK DOOR.

Moonlit.

The door of Wadda's cage is open, and the dog lies peacefully in front of it. You see for the first time what a magnificent muscular creature Wadda is.

Cal sits close by, smoking a cigarette.

Rachel appears at the back door in her pyjamas. She and Cal look at each other. Cal puts out his cigarette.

EXT. NIGHT. CAL'S BACK GARDEN.

Cal steps into the back garden, holding Rachel, wrapped in a blanket, in his arms.

It's a quiet, starry night. Cal and Rachel look at the stars together.

EXT. NIGHT. DISUSED WAREHOUSE.

Quiet too outside the abandoned factory, but there's noise from inside.

Security men - two skins in black clothes - are guarding the doors.

INTERIOR. NIGHT. DISUSED WAREHOUSE

The area where the dog fight is taking place is lit by the headlights of cars which have been driven up close to the ring.

We start in the dark, and hear the surge of the crowd yelling and the dogs barking and crying out.

We get to the ring as the fight's ending, and we concentrate on the punters first: the fascination, the concentration, the shouting. Then a groan, and virtual silence, as one dog wins. Some congratulatory noises, but not the sustained applause you'd expect.

One dog is being pulled away and muzzled - with difficulty - by two rough middle-aged men.

The other, the brindle Gray was training, lies prostrate in the ring, a circle of blood-stained Axminster.

Kenny Peen, still in the ring, pays money out to several punters. Other bets are paid out.

The punters, 30 or 40 of them, all men, leave quickly and quietly. The two skins supervise this.

Two big, tasty-looking men in their thirties hang back to talk to Kenny Peen.

FIRST MAN
(looking around at the
venue)
Not bad, this.

KENNY PEEN
(guarded)
Glad you liked it.

The two security men move in close to Kenny Peen, in case there's a problem.

SECOND MAN
Don't worry, we're not feds. You
want to do DVDs. They're good
money, the DVDs.

FIRST MAN
You'll need a decent dog though.

The men laugh.

KENNY PEEN
(knee-jerk reaction)
Didn't have mine fighting.

SECOND MAN
Useful then, is he?

KENNY PEEN
She. Cracking.

The First Man gives Kenny Peen a card.

FIRST MAN
Dave. Let us know when she's
fighting next. We can bring people
but you don't waste their fucking
time, are you with me?

KENNY PEEN
Sure.

Kenny says this with the sickly taste of someone who knows he's talking himself into a corner.

The victorious dog is bundled past them and into the back of a 4x4, still in a frenzy.

Gray, who has been standing quietly at the back of the crowd, wearing a shirt for once, comes forward. There are small gestures of respect from the few punters who are left.

Gray bends over the dog, feels it carefully, checks its eyes, shakes his head to Ged and goes. No sign of any emotion. The dog's still whimpering.

Kenny Peen is joining Ged as Ged takes an iron bar out of his inside jacket pocket.

GED

Look the other way, mate.

Kenny Peen can't handle this bit. He turns away. Ged raises the iron bar. Kenny Peen covers his ears and grimaces; everything sounds as if we're under water. Ged - in the background with the out-of-sight dog - brings the iron bar down with two heavy thuds.

INTERIOR. NIGHT. GLENYS'S

The thuds of the bed-head rocking against the wall as Aidan fucks Glenys from behind. She comes, her noise muffled by the pillow. She regains her breath.

GLENYS

(half aloud)

Fuck, that was nice...

Aidan climbs off her and walks away into the bathroom. The sound of the shower going on.

Glenys laughs, sexily, to herself. That was better than she'd expected.

EXT. NIGHT. DISUSED WAREHOUSE - ROOF

Kenny Peen and Ged drag the dog's body right to the edge of the roof. You get a sense of how heavy it is.

They stand on the edge and look down on to the canal below. Kenny hears the 4x4 start up. He crosses the roof and watches it drive off.

Ged pushes the dog's body with his boot until it slips off the edge of the building.

The dog's body falls down into the canal, landing in what turns out to be only a few inches of stagnant green water.

INTERIOR. EARLY MORNING. GLENYS'S - BEDROOM

Dawn. Glenys and Aidan are in bed. It's light. Aidan's asleep. Glenys is awake, half sitting up, watching him.

Aidan wakes.

GLENYS

Tell me about Lisa.

AIDAN

What sort of thing?

GLENYS

The truth... what was she like? Not like you that's for sure.

AIDAN

Yeh. Know what you mean. She needn't have ended up living like she did. She was clever, brighter than me. But after mum died she got in with a load of skins, went out every night, got into fights, got pregnant and dad chucked her out. She hadn't spoken to him for five years when she died. She didn't care, she didn't want to achieve. That was the hardest bit to watch, the brightest person you know just pissing it against the wall. When she was born, my dad took me into the room and said 'this is your sister, always be sure to look after her'. I was proud of her. She was nine years younger than me and I used to tell my mates at school all about her and they thought I was crazy. It was like there was a special bond between us. (beat) I hadn't seen her for a while to tell the truth but I really fucking loved her... To be honest, I don't know if she loved me.

He nuzzles her breasts, a child wanting comfort. This turns to a kiss, and grows sexier.

EXTERIOR. DAY. CAL'S BACK GARDEN.

The garden looked disorganised and threatening when Keith Edge was in it; but at closer quarters it's actually very ordered. The point is that it's really not a garden at all. It's closer to a children's corner in a zoo.

There are neat hutches for the rabbits and ferrets (not next to each other), mostly made of scrap wood, a clean hen run on what used to be the lawn, and two goats. One of the goats is eating Eileen and Jim's hedge.

The rabbits are out. Rachel and Laurel are playing with them.

INTERIOR. DAY. CAL'S HOUSE - SITTING ROOM

Kenny Peen and Cal are sitting at the dining table. Kenny Peen's writing a list of figures. He is surprisingly organised and neat. He needs glasses and leans down to within inches of his sums to read them.

Cal is at ease with Kenny Peen. In fact, he seems amused by the sight of Kenny Peen doing sums.

KENNY PEEN

Right. So your housing benefit covers the rent and your Council Tax. How much a week's your food bill?

CAL

About £80.

KENNY PEEN

How about your electric?

CAL

It's on a card. And the TV.

KENNY PEEN

How much?

CAL

I dunno. £20.

KENNY PEEN

How about clothes?

CAL

You've made your point.

KENNY PEEN

How much is your giro?

CAL

You've made your point, ok?

KENNY PEEN

So stop being an idiot. You can't claim for Rachel and Laurel, they'll say they're not yours and take them into care. So give me Wadda and take my money.

CAL

No way.

Pause. Kenny bites his tongue and hides his concern, knowing Cal has enough of his own.

KENNY PEEN

Fuck it, I'm going for a kickabout.

He goes.

EXT. DAY. STREET - BELOW THE CUL-DE-SAC.

Kenny Peen struts down the hill. The camera is static and side-on to him. He leaves frame. A few seconds later Laurel, Rachel and Cal walk through in a line mimicking Kenny Peen's walk. Wadda is behind them, muzzled.

Kenny Peen turns and sees them. The kids break into howls of laughter. Kenny Peen runs off and the kids chase after him. Cal follows. As the momentum of the downhill takes them, all four - and Wadda - pick up speed, arms start flying, screams are heard.

EXT. DAY. INDUSTRIAL AREA.

Kenny Peen, Cal, Rachel and Laurel play football with the factory boys. Wadda is tethered to a goal post. The match is nothing more than a light-hearted romp but the guys are brilliant and mess about with the delighted Laurel and Rachel, holding them up to swing from the goalposts, swinging them around, letting them score. Cal and Kenny Peen are a part of this, not lead figures, and seem to enjoy melting into the group.

This is more animated than we've ever seen Cal. You think: yes, this is what he used to be like. What a good, good, straightforward man.

It's just a brilliant game of football.

EXT. DAY. PUB - 'THE CARTER'

There's a small, scrubby garden at the back of the pub. Cal and Kenny Peen have a couple of beers. The kids have cans of Tango with straws.

There's not much chat between Cal and Kenny Peen, just sitting in the sun with shirts off or sleeves rolled up, smoking. Kenny Peen's wearing a daisy chain. The girls are making another for Cal.

They put the daisy chain on him, and make a little ceremony of it. For a moment he and Kenny Peen stand side by side with their daisy chains, looking as if they've just got married.

This all runs on a wave of wonderful, comfortable good humour.

EXT. DUSK. CAL'S ESTATE.

Cal and Kenny Peen - both in their daisy chains - walk back up the hill to the estate, each carrying one of the girls on their shoulders. Cal and Kenny Peen are both carrying Kwik Save bags. They've obviously done some shopping on the way home. Wadda follows on her lead. The group's silhouetted against a setting sun.

INTERIOR. EVENING. CAL'S - KITCHEN

The curtains move a little and Cal appears, peering out from behind them. The sound of Rachel laughing in the background. Cal curses under his breath; this is a ritual little game; they laugh again.

CAL
Oh, bollocks.

INTERIOR. EVENING. CAL'S - SITTING ROOM

Aidan has brought a four-pack of Special Brew, is dressed in vaguely skin-like clothes, and when he speaks has regained some of his local accent for Cal's benefit. Cal shows him in.

AIDAN
All right, mate?

CAL
All right.

AIDAN
Rachel and Laurel out playing?

CAL
That's it.

Pause.

AIDAN
Just wanted to see how you were
going on. See if there was anything
I could do.

CAL
We're fine thanks.

Aidan offers Cal a can, which he takes.

AIDAN
(opening his can)
So have you always lived round here
then, mate?

CAL
No.

AIDAN
But you've got family nearby?

CAL
Some.

AIDAN
So what kind of thing have you done
for a living?

CAL
Signed on.

AIDAN
I've been there, mate.

Aidan's pacing takes him to the back window looking out on
the garden.

EXT. EVENING. CAL'S - GARDEN.

Kenny Peen and Laurel hide behind Wadda's cage, out of sight
of the sitting room window. Laurel finds this hysterical. So
does Kenny Peen (this is a darker joke for him; he seriously
doesn't want to see Aidan). The two of them more or less have
to gag each other to stifle their laughter.

Jim appears at the fence with an old cardboard box. Laurel
tiptoes across to him conspiratorially.

Eileen's behind Jim, but stays on the lawn whilst he hands the box over to her. It's full of very old fancy dress.

JIM

Take care of them now. They were

Eileen's when she was a little girl.

Laurel can't speak for delight. Eileen realises this, remembers what she felt at her age, and can't speak either.

INT. EVENING. CAL'S - SITTING ROOM.

Rachel wanders in from upstairs and sits with Cal. The TV is on; local news. One of the newscasters makes a particularly idiotic attempt to be jolly. Aidan is on his second can and can't take his drink very well.

AIDAN

He's a cunt.

CAL

Mind your language please, Aidan.

AIDAN

Call me Ada, mate. Sorry.

Cal stifles laughter by taking a pull at his Special Brew. He and Rachel exchange a conspiratorial wink. Aidan takes a pull at his can. Aidan paces around the room, again sizing up. He sees a letter from the school on the table and picks it up without being asked.

AIDAN (CONT'D)

Got a Parents' Evening coming up?

CAL

I left all that to Lisa.

AIDAN

Sure. You've got enough on your plate. We're all concerned about you. Tell you what: how about if I take the girls out? Give you a bit of free time. Have they got anything on at the weekend?

Wadda has ambled over to check Aidan out.

RACHEL

That's Wadda. You can stroke her.

Aidan pats Wadda and winks at Rachel. Cal gets up.

CAL
 We're all going out now, Aidan.
 Cheers for calling.

Cal and Rachel pull a face to each other behind Aidan's back.

EXT. EVENING. CAL'S - GARDEN.

Laurel and Rachel, in fancy dress, act out some sort of play for Cal and Kenny Peen, who have put on exotic headgear from the box. Like a slapdash dress rehearsal of an unwritten script. A brilliant, abstract sense of enjoyment.

EXT. NIGHT. CAL'S - GARDEN AND WOODS.

The moon and a street lamp throw blue and orange light into Cal's back garden and the fringe of the woods. There's washing hanging on the line.

The rabbits are still out. Cal catches them and puts them into the hutch for the night. When he's done this, he walks to the top of the garden, looks back at the house, then up into the dark woods.

EXT. DAY. GLENYS'S.

Glenys opens the door to Aidan. She's quite dressed up.

GLENYS
 Now will you tell me where we're
 meant to be going?

AIDAN
 Nope.

GLENYS
 Am I smart enough, too formal,
 what? Give us a clue. Is this too
 much?

AIDAN
 (kissing her on the lips)
 You're perfect. Come on.

Aidan and Glenys walk to the car.

Glenys stops in her tracks when she sees that Laurel and Rachel are in the back, poking their heads out of the window.

GLENYS
 Erm... hang on...

He walks ahead to the car with a beaming, implacable smile.

AIDAN
Girls, look who's coming with us!
It's Auntie Glenys.

INTERIOR. DAY. AIDAN'S CAR

Aidan and Glenys are in the front, Rachel and Laurel in the back. Glenys is sulking.

Passing over a hump-back bridge. Aidan does an emergency stop. There's a girl in the middle of the road, about fourteen, her bike lying in the road next to her. She's fat, red and raving mad. She stands still and shouts at the car:

FAT GIRL
Fuck off! Fuck off!

AIDAN
God Almighty!

RACHEL
That's Karen Lovatt. She always
does that.

After a moment the mad girl goes. Aidan watches her, seriously unnerved. Glenys sees the state of Aidan and can't help laughing to herself. She looks back at the girls, laughs openly and the girls laugh too.

EXT. DAY. CAL'S BACK GARDEN.

Cal and Kenny Peen lie on the grass enjoying a beer. They are at ease with one another and don't need to talk.

EXT. DAY. THE EARTH CENTRE.

Almost the end of the afternoon. Everywhere's quieter now.

Aidan, Glenys, Rachel and Laurel are by one of the exhibits. Laurel crosses her legs and becomes agitated but the others don't notice because Aidan is in full swing, explaining how the exhibit works from his catalogue. He's loving this. So are Glenys and Rachel. Glenys notices Laurel squirming.

GLENYS
Are you all right, Laurel?

LAUREL
I need the toilet.

GLENYS
Come on then, love.

AIDAN
See you in five.

Glenys takes Laurel's hand. She and Glenys exchange smiles and they skip away.

LAUREL
Quick please.

They dash.

INTERIOR. DAY. EARTH CENTRE - LADIES' TOILET

Glenys marches Laurel in and ushers her into a cubicle.

GLENYS
Will you be ok on your own, Laurel?

LAUREL
(decisive)
Yes.

Laurel panics to unbutton herself. Glenys pulls the door closed to give her some privacy but is hesitant. She simply hasn't a mother's instinct of how to deal with this. Then she hears Laurel crying. Her face drops. She nudges open the door. Laurel has wet herself. Seeing Glenys there freaks Laurel completely. She screams and cries.

LAUREL (CONT'D)
(hysterical)
Mum! Mum! Mum! Mum! Mum!

GLENYS
You're all right, love. You're all right.

LAUREL
I want mum!

GLENYS
It's ok, Laurel. I'm right here.

EXT. DAY. EARTH CENTRE - OUTSIDE TOILET.

A couple of people outside stop and listen.

LAUREL (O.S.)
 (very loud; screaming)
 You're not my mum. I want mum.

INTERIOR. DAY. EARTH CENTRE - LADIES' TOILET

Glenys is panicky now. She reaches out in a futile attempt to quieten Laurel down.

GLENYS
 Please calm down, Laurel. Please,
 love.

Laurel wails with tears. Glenys hugs her to muffle the cries.

INTERIOR. DUSK. CAL'S HOUSE - LIVING ROOM

Cal gathers up the fancy dress. He holds up a pirate's costume and looks at it. He sits down in Lisa's chair and folds the costume up and puts it in the box. The house is dead quiet. Cal looks happy and at ease.

EXT. DUSK. JIM AND EILEEN'S.

A knock at the front door. Eileen answers. It's Cal. He's brought the fancy dress back.

CAL
 Here you go. Thank you.

EILEEN
 They did like them, didn't they?

CAL
 They loved them. Thank you.

EILEEN
 Would they like to keep them?

CAL
 No. You mustn't do that. They're
 yours.

Pause.

EILEEN
 I'm so pleased they liked them.

Cal flashes a rare smile.

EILEEN (CONT'D)

What's going to be happening to the girls, Cal?

CAL

How do you mean? They'll be staying here with me.

EILEEN

Oh.

Silence. Eileen can't believe this. Cal senses her disbelief. A really difficult, painful moment. Eileen already regrets asking.

CAL

Cheers then.

Cal makes to move but doesn't. He is upset to the core by Eileen's innocent question. You can almost see him going numb. Eileen wants the ground to swallow her up.

Aidan's car drives up towards Cal's house.

EXT. DUSK. OUTSIDE CAL'S.

Aidan and the girls are in baseball hats, Glenys isn't. The girls are holding Earth Centre goodie bags.

GLENYS

Bye girls.

RACHEL/LAUREL

Bye.

Cal opens the car door and ushers the girls out. As she clambers out, Rachel gives Glenys a kiss. You sense this is very special to Glenys. Cal's face clouds over when he sees the kiss. He takes hold of Rachel and lifts her out of the hug Glenys is giving her.

AIDAN

We've had a great time, thanks for asking.

Cal shuts the door and walks the girls to the house, without a word to Aidan or Glenys. Aidan and Glenys watch, taken aback.

AIDAN (CONT'D)

Ungrateful prat. I bet he's stoned.

Aidan starts the engine. Glenys takes a good long look around the cul-de-sac, at the houses and the woods beyond. She looks back over her shoulder at Cal's house until it is out of sight.

INTERIOR. DUSK. THE CARTER

Kenny Peen and Ged drink in silence. A middle-aged man joins them. He's got a wizened-looking dog with him, a pitbull-boxer cross. Kenny and Ged look at the dog, then at the man, questioningly. Kenny stares in incredulity and shakes his head.

KENNY PEEN

I'm a dead man.

He downs his pint and leaves.

Ged stares accusingly at the man.

GED

If that dog's not twenty fucking years old I'll shave my bollocks for charity.

MAN

He's a fighter.

GED

So's my Gran. Kenny says forget it, all right?

EXTERIOR. NIGHT. THE CARTER

Kenny Peen walks away from the pub and then, momentarily, loses his rag. This is startling for being so out of character.

KENNY PEEN

FUCKING HELL!!

INTERIOR. NIGHT. GLENYS'S - HALL

Glenys enters and marches in, leaving Aidan in her wake. He pulls a face behind her back, like a naughty child. This is heightened by the fact that he's also carrying an Earth Centre goodies bag.

AIDAN

I'll put the kettle on.

GLENYS

If you want.

Glenys kicks off her shoes and hangs up her coat. Aidan stoops to untie his laces and take off his shoes.

GLENYS (CONT'D)

No, on second thoughts, don't put the kettle on. Piss off instead.

Aidan straightens, bemused, on the outside doormat, holding his shoes.

AIDAN

What have I got wrong now?

GLENYS

D'you think I can't see what you're doing? Just keep me out of it. Those girls have got a perfectly good home already, as far as I can see.

AIDAN

He's a fucking druggie. He's never had a job in his life. The house is a tip. You want to see the back garden if you don't believe me. Don't you think those girls deserve a better life than that?

GLENYS

His girlfriend's just died!

AIDAN

My sister's just died!

Silence.

AIDAN (CONT'D)

Do you not want kids?

A moment when Glenys almost answers that question. Something in her is still glowing from Rachel's kiss. She stares him out instead.

AIDAN (CONT'D)

Do you not want kids?

GLENYS

You already said that.

AIDAN

Well, didn't you?

GLENYS

If I could have had...

AIDAN

I took Lisa's ashes to Wales last week. Near Colwyn Bay. It's where we used to go for holidays. She liked to swim there. It's an incredible feeling, throwing these little grey lumps out into the wind, where she used to run down the beach into the sea, and thinking: that's my sister. I need you, Glen.

She goes to him, stopping at the door. She looks at him carefully and seems to soften.

GLENYS

(calm)

Fuck off, Aidan.

She shuts the door and leans against it, upset and touched.

Aidan stays, watching the back of her head through the glazed door, a disturbing combination of vulnerable dreamer and control freak.

INTERIOR. NIGHT. CAL'S HOUSE - SITTING ROOM

Cal and Kenny Peen are sitting in front of the TV, eating off their knees. Wadda is asleep in front of the fire.

CAL

Raich's school shoes have had it.

Cal shows him a completely wrecked child's shoe.

KENNY PEEN

I'm a bit broke. Can't it wait?

Cal shows Kenny that the sole of the shoe has come away. Kenny Peen grimaces, and takes two £20 notes from his pocket. They look like the last.

CAL

You're never broke.

KENNY PEEN

How d'you think I earn my money?

CAL

I never got involved, you know that.

KENNY PEEN

I just need things how they were, that's all I'm asking you, mate. It'd just make it all how it used to be.

No answer. Cal takes Kenny Peen's plate, and his own, through to the kitchen, and starts washing up. Kenny digs into his pocket.

INTERIOR. DAY. SHOE SHOP

On one side of the shop, Rachel and Laurel are looking at the shoes on the sale rack. They're enjoying this, and don't need Cal close by.

Not far away, keeping an eye on the girls, Cal absently picks up some crocodile loafers. In here, he looks very rough and threatening. He finds picking up the shoes really funny. Laurel catches his eye. She finds it funny, too. Cal picks the other shoe up, and makes them dance about.

A pompous assistant in her thirties comes over to him.

POMPOUS COW

Can I help you?

CAL

No thanks. Just looking.

POMPOUS COW

Well, don't look for too long, will you? It is Saturday.

She retreats, keeping an eye on Cal, and mutters to a colleague. The colleague goes to the phone.

Rachel turns to the nearest assistant, the Pompous Cow, holding up a shoe.

RACHEL

Excuse me. Have you got these in a size 1, please?

POMPOUS COW

I'll just have a look, dear. Is there somebody with you?

CAL

Me.

POMPOUS COW

Oh.

The girls think this is really funny, and start laughing. The woman fetches Laurel's shoes. All three laugh and giggle, the girls impersonating the way she says 'oh'..

INTERIOR. DAY. SHOPPING MALL

Glenys and Eve are walking from Evans to the street exit. Cal and the girls come out of the shoe shop, still laughing, carrying parcels.

Glenys' face lights up on seeing the girls.

GLENYS

Hiya, girls. Hiya, Cal.

RACHEL/LAUREL

Hiya.

CAL

(defensive)

All right?

GLENYS

This is Eve, my friend. Rachel, Laurel and Cal.

EVE

Hiya.

Pause. Cal's uneasy. He's almost covering the girls' faces with his hands without realising it.

GLENYS

Have you got time for a coffee?
Fancy a milk shake, girls?

CAL

No thanks. We've got to get back.
Come on, girls.

He starts to walk away, with the girls.

GLENYS

Cal, are you all right?

No answer. He and the girls walk on. Then Cal stops and doubles back a step or two towards Glenys.

CAL
 (head down)
 I've nothing against you, you
 understand?

He doesn't wait for an answer. As he marches the girls away, Rachel and Laurel look back and wave at Glenys. She waves back. Laurel smiles at her. Glenys melts.

INTERIOR. DAY. COLIN AND DELIA'S

Delia and Aidan are in the same uneasy positions they were in last time Aidan was round, with the addition of Colin, who sits uneasily in his favourite chair in cardigan and slippers, with his Yorkshire terrier on his lap.

AIDAN
 So the options are these. One, they
 come here. Two, they go into care.
 Three, they come and live with me
 and Glenys.

COLIN
 Who exactly is this Glenys?

AIDAN
 She's an old friend of Lisa's.

COLIN
 And you just happen to be seeing
 her.

AIDAN
 It's a bit more than that. We're
 thinking of getting engaged. She
 really likes Rachel and Laurel.

Delia looks at Colin. There's a hint of expectation in her look. Suspecting this, Colin avoids eye contact with her.

COLIN
 You're talking rubbish as usual.

AIDAN
 In other words you don't care if
 your grandchildren are brought up
 in a slum by a skinhead -

COLIN
 Ex skinhead.

AIDAN
 Grown hair all of a sudden has he?

COLIN

I mean he's not a "skinhead-skinhead". He doesn't mix with them or do whatever it is they do.

AIDAN

You're an expert are you? Anyway, great, he can't even stick to his tribe. Which allows you to wash your hands of everything as usual. I thought you had values.

COLIN

She wasn't any daughter of mine.

AIDAN

Whose was she then, the milkman's?

Colin is so angry that he dislodges the dog.

DELIA

Don't rise to it, Colin. Don't give him the satisfaction.

COLIN

Don't worry.

Delia puts the dog back in Colin's lap.

COLIN (CONT'D)

(stroking the dog
furiously)

Does this Glenys know you're an undischarged bankrupt? No-one's going to give you custody. You're not a fit person.

AIDAN

I just want to do what's right. Ok, Cal's a good lad, but he's out of his depth. He might think it's a nice idea having kids now, but he'll soon get bored. Or he'll meet another woman and she won't be prepared to take on someone else's children.

COLIN

I don't agree.

AIDAN

So you don't give a monkey's about your grandchildren. Fine.

Colin pointedly finishes his tea and passes his cup to Delia for a refill.

Aidan gets up and puts his cup and saucer down on the tray. In doing so, he bends down towards Delia and is, momentarily, very close to her. He smiles at her with disarming warmth.

AIDAN (CONT'D)
(softly)
Thanks, Delia.

You can almost sense the shiver through Delia's spine. There's not much intimacy in her life with Colin, we feel. Aidan straightens up, checks his watch and looks at Colin with contempt.

AIDAN (CONT'D)
Better make a move. Got an eleven o'clock.

COLIN
What, signing on time?

Colin finds this funny, and looks for a response from Delia, which he doesn't get. Aidan slams the door on his way out.

COLIN (CONT'D)
He just tells lies. I don't get involved. I've seen too much of it. I don't know which of my children's a bigger disappointment. At least Lisa's dead.

A horrified pause. Even Colin realises he shouldn't have said this. The Yorkshire Terrier falls off again.

DELIA
You're upset.

COLIN
I know him. You don't.

DELIA
I'm quite capable of forming my own judgement, thank you.

She picks up the dog and holds it in her arms.

DELIA (CONT'D)
Would you not think of having the girls here?

COLIN
No.

DELIA

You mean it's no business of mine.
(beat) We should offer them a home
if they need it.

COLIN

This isn't a home. I'd love to
offer them a home. Unfortunately
I've nothing to offer. My wife's
dead.

A long, long pause.

DELIA

(flinging the dog at
Colin)
You cold, smug, pompous bastard.

COLIN

Whose fault's that?

DELIA

Oh, yes, why not blame me? That's

what you do, isn't it? Blame someone else, then bleat on
about being hard done by. Small wonder you couldn't raise
children.

COLIN

You don't have to stay if you don't
want.

DELIA

So where do I go? I sold my own
house, I don't see my friends
because I spend all my time helping
you with your depressions. You're
not depressed, Colin. You're just
bloody spineless. And you don't
want me. I know that. You never
did. You only married me because I
look like your wife.

She takes the coffee things out.

Colin takes refuge in the dog.

EXT. DAY. CEMETERY.

A sea of gravestones. Above this, Gray and a different dog,
running through the top end of the cemetery. From our point
of view this is a horizon, one of the rims of the saucer.

We spend enough time with Gray to get into the steady pace of his run, and to look down over the village and the valley as he does.

EXT. DAY. CAL'S HOUSE - BACK GARDEN.

Kenny Peen is playing with Rachel and Laurel. It's manic, physical and loud. Lots of shrieking from the girls.

Cal is sat in the sun looking through the jobs section of the classifieds. There are biro circles round a few of the jobs advertised. Cal's head lurches further towards the paper. You realise that he has fallen asleep in the sun. The sounds of horsing around and laughter stop and are replaced by whispers and stifled giggles.

Kenny Peen is lowering the washing line down towards Cal as Cal's head rolls sleepily back and forth. The girls think this is the funniest thing in the world. The bed sheets on the line begin to drape over Cal.

Hidden under the sheets, in the magical soft light of a shroud, Cal opens his eyes and smiles to himself.

Rachel and Laurel tip-toe towards Cal as Kenny lowers the line further over Cal's body. Cal bursts out from the sheets and chases after the girls, who scream with laughter. Cal throws Kenny Peen effortlessly over his shoulder and chases after the girls with Kenny Peen kicking and screaming like Fay Wray.

EXT. DAY. AIDAN'S STREET.

A side street, semi-respectable, off a main road. Delia walks from the bus stop to Aidan's house, checking the address on a notepad. Aidan's car is outside the house. Delia finds the front door open.

INTERIOR. DAY. AIDAN'S

Delia, who seems never to have been in a house of bedsits before, picks her way upstairs and knocks on Aidan's door.

Aidan answers.

AIDAN

Oh. Hi there.

DELIA

Can I talk to you for a few minutes, please?

AIDAN

Um... sure. Come in.

Not a happy room. Aidan seems to be more or less living out of a suitcase.

AIDAN (CONT'D)

Just waiting for the new place to finalise.

DELIA

I thought you'd be moving in with Glenys.

AIDAN

For now. Then we'll look for somewhere larger. I've just got to finalise the arrangements.

Delia hovers near a clothes-strewn chair.

DELIA

Shall I sit here?

Aidan takes the hint and moves the clothes. Delia sits, but keeps her jacket on.

AIDAN

Coffee?

DELIA

(her voice going a bit shaky)

No thanks. Aidan... Look, I suppose you don't think I've got the right to come here and give you advice. But please hear me out. I can see what you're doing. Your life's in a mess. You've got nothing you can hold on to. You don't feel you belong properly anywhere. You're getting too old to be on your own. Then suddenly you're given a chance to solve it all in one go. And you feel you're helping someone that really needs it. It's what I did when I married your dad and it's what you're doing now. It's the worst thing I ever did in my life. I can see you thinking all the things I did. You can't buy yourself a family just because you want it. You can't invent love because you need it.

(MORE)

DELIA (CONT'D)

I'm going to go now. Please think
about what I've said.

Silence. She realises she's said all she wanted to. She gets up and moves to the door, then isn't quite sure she's ready to leave.

AIDAN

Delia: listen -

DELIA

(turning)

Just this one time, don't say
anything. Think about what I've
said. Seeing as the words came out
something like how I wanted them
to, please actually think about it.

He puts his hands on her shoulders and smiles.

AIDAN

I will. All I wanted to say for now
was... you'd have made a great mum.

Aidan hugs her, burying his head in her shoulder for a moment. Delia is absolutely stunned and doesn't move. Aidan steps back, smiles warmly again, but this time not making eye contact, and shuts the door.

Watching Delia through Aidan's window as she leaves the house and walks down the street, less determined than when she arrived. She looks back.

INTERIOR. DAY. GLENYS'S HOUSE

Glenys comes in from work to an empty house. A sense of order as she goes through her routine, putting the kettle on, taking her coat off, checking the mail; but also of incredible sterility. She tidies for something to do. Passing the mirror in the sitting room, she stops for a moment and has a good hard look at herself. Her face suggests she's bored of herself.

She goes to the kitchen and gets out a can of coke and a bottle of brandy.

INTERIOR. DUSK. CAL'S - KITCHEN AND SITTING ROOM

Laurel and Rachel peer round the sitting room door. Cal is seated at the table, staring into space. The table's partly laid. Cal is clutching some knives and forks in his right hand.

The girls return to the kitchen, where they hear something bubbling away in a saucepan. Rachel uses a chair to get up and take the saucepan off the heat.

Laurel opens the oven door for Rachel, who - hands swamped by a tea towel - drags out a tray of sausages and chips. The girls neatly dish out the food, on to three plates.

INTERIOR. DUSK. CAL'S SITTING ROOM

Laurel and Rachel eat. Cal's plate of food is untouched and Cal is nowhere to be seen.

EXTERIOR. DUSK. CAL'S - WADDA'S CAGE

Cal lies on the floor of Wadda's cage, inches away from Wadda, who is lying alongside. Cal looks at Wadda, expressionless, and Wadda looks back at him.

EXT. DUSK. PRIMARY SCHOOL.

The local school, midway between Cal's estate and the village centre. At one end of the car park are half a dozen teachers' small Citroens and Renaults; at the other are half a dozen parents' Nissans and Fords.

A new Mercedes pulls up. Aidan gets out, resplendent in an even better suit than usual. He waits until he gets to the school entrance and clumsily bleeps the alarm on.

INTERIOR. DUSK. CLASSROOM

Aidan is sitting with Rachel's teacher, a woman, who looks very tired. He's the last parent.

Rachel's picture of the Earth Centre is on the wall.

AIDAN

(smiling)

It was a brilliant day out, that.

The first time they really smiled again. (beat) Listen, let me give you my card. Call me if there's ever anything about either of the girls. Just to take a bit of weight off Cal's shoulders. He's coped brilliantly, but...

TEACHER

I know what you mean.

AIDAN

We're dealing with it as a family.
It's the only way. I'll just write
you my mobile number down.

He does, and hands over the card with a charming smile. The teacher smiles too. What a nice uncle.

EXT. DUSK. PRIMARY SCHOOL.

Aidan is alone in the car park, waiting. As soon as the teacher comes out, locking the front door behind her, Aidan walks deliberately to the Mercedes, making sure she's watching but apparently unaware of her presence. He catches the teacher's eye, and gives her a friendly wave as she gets into her old Renault.

INTERIOR. DUSK. MERCEDES

When Aidan gets into the car he finds Kenny Peen sitting in the passenger seat, serenely relaxed, seat belt on.

KENNY PEEN

Fancy a spin?

AIDAN

Kenny. Hiya.

KENNY PEEN

Aidan. Ada. Hiya.

AIDAN

How are you, mate?

KENNY PEEN

Fine, mate. How are you?

AIDAN

Fine.

KENNY PEEN

That's nice.

AIDAN

How did you get in?

KENNY PEEN

It was open. You must have bleeped
it twice.

Aidan looks at Kenny Peen uneasily. Kenny Peen gives him a big grin.

KENNY PEEN (CONT'D)
Whoops. Butterfingered Aidan, Ada.

Aidan tries to laugh but that gland fails him.

KENNY PEEN (CONT'D)
Come on then, belt up, let's see
what this new motor of yours can
do.

AIDAN
I'm in a bit of a rush, mate. Got
an eight o'clock, actually.

Kenny Peen draws a large knife on him.

KENNY PEEN
This is a window in your diary.

Aidan starts the engine with a nervous laugh. They leave the school, and head out past the end of the village. Kenny Peen keeps the knife out. As they come to a pull-in point on a scrubby half-country road:

KENNY PEEN (CONT'D)
Now stop.

Aidan stops, and switches the engine off. He's shaking.

KENNY PEEN (CONT'D)
Now listen to me. You were a sad
twat when I used to know you and
you're a sadder one now. If you
ever come sniffing round my
daughters I'll kill you. In fact if
I even see you in the village again
I'll kill you. Ok?

No answer. So Kenny Peen slashes the new leather passenger seat of the Merc.

KENNY PEEN (CONT'D)
Got the message?

AIDAN
Yep.

He gets out, slamming the door.

EXT. DUSK. SCRUBBY ROAD.

As Kenny Peen gets out of the Merc, some teenagers pass on old BMXs and Choppers. General cries of 'all right, Kenny'.

Kenny Peen gets a free ride back down the hill to the village two up on a Chopper, legs out, at the centre of the convoy.

The Merc doesn't move.

INTERIOR. DAY. CAR HIRE OFFICE

The Merc is visible in the car park outside, Aidan's old Saab next to it.

Aidan's going through the return paperwork with a uniformed woman clerk.

He puts the keys - with their Eurodollar fob - on the desk.

AIDAN

There is a bit of a problem with
the passenger seat.

INTERIOR. DAY. CAL'S - KITCHEN

Cal is alone in the kitchen. It's quite dark even in daylight, because the light still doesn't work. He's cleaning out and retidying cupboards. You wonder if he's been doing it all day. No noise apart from the sounds of crockery and pans. He's preoccupied.

EXTERIOR. DAY. CAL'S - BACK GARDEN

Cal, carrying Wadda's leash and muzzle, comes out of the back door to meet Kenny Peen. Kenny Peen's guarded: he knows he's not safe yet.

Silence.

CAL

(the moment of surrender)
Call her over if you want.

Kenny Peen whistles: Wadda comes over from her cage. Cal holds out Wadda's leash and muzzle. A moment's pause.

Kenny Peen and Cal's eyes don't meet at all during this conversation.

KENNY PEEN

Cheers, Cal. I appreciate this.

CAL

Yeah, like you said, it'll make
things more like before.

KENNY PEEN

It's like Lisa supporting the kids,
isn't it?

Silence.

KENNY PEEN (CONT'D)

We'll take the girls on holiday
after if you want.

CAL

(motioning Kenny to take
the Leash)

Just take her, all right?

Wadda nuzzles Kenny Peen, who she knows and trusts. You can see clearly that she's a fighting machine - and an unusually beautiful one. He puts her muzzle and leash on.

KENNY PEEN

Bumped into young Aidan last night.

CAL

(halfheartedly)

Call me Ada, mate.

Cal starts tidying again. Kenny Peen realises the conversation's finished.

KENNY PEEN

Right then. See you later.

He goes, taking Wadda with him.

Alan, toothless at his gatepost, stares. Kenny Peen reacts by standing in front of Alan's house and making himself into a fairly accurate living statue of Alan.

This is Kenny Peen at his funniest. Alan's reaction isn't too bad, either, since every time he moves Kenny Peen copies what he does.

Cal sees and laughs out loud.

CAL

(a friendly shout out the
window)

Fuck off Kenny!

Kenny flashes Cal a smile, winks at Alan and fucks off.

INTERIOR. DAY. CALL BOX

In the centre of the village, near the bowling green.

Kenny Peen and Ged are squeezed tightly into a phone box while Kenny Peen dials. Wadda is tethered to the outside. There's something comic about the sight of this.

INTERIOR. NIGHT. CLUB

Another Seventies Night. It looks even sadder the second time you come.

Glenys and Eve come out of the toilet, and make their way to the place they stood in before. A bald man with a combover is standing there.

EVE

Excuse me. This is where we stand.

BALD MAN

Why? Have you taken out a mortgage on it?

EVE

That's it.

BALD MAN

You don't fancy a bop then?

EVE

Hardly.

She pushes him away.

BALD MAN

(going)

You'll be lonely when you get older.

EVE

Good.

Aidan comes in, clearly only here to see Glenys.

EVE (CONT'D)

Oh, hello, it's the wanker.

AIDAN

I've got to talk to you. Please.

After a moment.

GLENYS
I'm not stopping you, am I?

EVE
Mine's a double Drambuie.

Aidan ignores her and takes Glenys' hand. He kisses her. This quickly feels sexual.

EVE (CONT'D)
(under her breath)
For fuck's sake.

Eve picks up her bag and heads off after the Bald Man.

EVE (CONT'D)
Oi! Baldy!

EXT. NIGHT. NIGHTCLUB - CAR PARK.

Aidan leads Glenys out to a quiet spot in the car park. He faces her and looks her in the eye.

AIDAN
You know what? We belong together.

GLENYS
Yeh? We've been out how many times?

AIDAN
I'm in love with you, all right?

GLENYS
Rubbish.

Aidan takes a diamond necklace out of his pocket. Glenys bursts out laughing. He tries to put it on her but she waves him away.

AIDAN
What?

GLENYS
I hope you haven't paid for that.
(beat)
If this is your way of asking me to go back out with you, the answer is maybe.
(beat)
If you can get your money back on that you can always put it on e-bay.

AIDAN
Ok, so I went a bit over the top.

GLENYS
Well yes.

AIDAN
So what you doing tomorrow?

GLENYS
Painting my nails.

AIDAN
What colour?

GLENYS
Sky blue pink.
(kissing him)
See you.

She heads back in to the club.

EXT. DAY. CAL'S BACK GARDEN.

Rachel and Laurel are sat outside Wadda's empty cage.

Jim is gardening.

Cal is feeding and cleaning out the animals. He glances at the girls but they aren't talking to him. The animal enclosures are naturally untidy. Cal tries to arrange the mess into some kind of order. There's a flicker of rage - far more than the situation merits - as he tries to force a damaged fence panel at the top of the garden back into place.

Jim finds something to do near the fence between the two gardens.

JIM
Everything all right?

CAL
Yes, thanks.

Cal forces a smile.

INTERIOR. DAY. GLENYS'S - HALL

Glenys answers the door. She's dressed for housework. Outside is Aidan, twinkling.

AIDAN
You said maybe.

Glenys laughs, quite sexily.

GLENYS
You berk.

AIDAN
Busy?

GLENYS
I'm cleaning the oven.

AIDAN
I'll leave you to it then. (steps
away) Let's go for a drive out.

Glenys looks up the road at Aidan's car. No sign of children
this time.

GLENYS
Did you get your money back ok?

Aidan nods.

GLENYS (CONT'D)
Berk. Where are we going?

AIDAN
You choose.

GLENYS
Ok... I fancy... a real good walk
in the hills.

AIDAN
You got it.

EXT. DAY. CUL-DE-SAC.

People in the cul-de-sac are busy with summer weekend things.
Two middle-aged dudes in baseball caps are trying to start an
old American car.

Colin and Delia's car is outside Cal's.

INTERIOR. DAY. AIDAN'S CAR

At the turn-off to Cal's estate. Aidan slows down.

GLENYS

Oh no. No way.

AIDAN

Don't worry, it's not what you think. I promised to give dad some papers, and I know they've popped round Cal's for tea.

He turns on to the estate.

INTERIOR. DAY. CAL'S - SITTING ROOM

A silent room, almost. Cal is in an arm chair. Straight in front of him is Colin, who says nothing but makes occasional eye contact. A real sense of a duty visit.

On the sofa, Rachel and Laurel are sitting on either side of Delia. Delia is cuddling Laurel, and reading aloud to both of them from a children's book. You can hear Delia's stiff little voice relax as she does this.

EXTERIOR. DAY. OUTSIDE CAL'S

Aidan is getting out of the car. He's got a large envelope in his hand. Glenys is still in her seat.

AIDAN

Two minutes, ok? (beat) Shit.
Laurel's seen you. Sorry. My fault.

GLENYS

I'm not going inside, Aidan. I'll come to the door and say hello, that's all I'm doing.

AIDAN

Perfect.

INTERIOR. DAY. CAL'S - HALL

A knock at the door. Cal gets up and answers. Delia stops reading. Silence.

Aidan and Glenys are outside. She's uneasy, he's relaxed. He thickens his accent again for Cal's benefit.

AIDAN

Cal. Mate. We were just passing.
I've got a couple of papers for dad. How are you, mate?

Cal's first response would be to slam the door in Aidan's face. But he sees Glenys and wavers.

GLENYS

Hi Cal.

Laurel joins Cal at the door.

GLENYS (CONT'D)

Hi Laurel.

LAUREL

Hiya.

CAL

D'you want to come in a min?

Aidan looks at Glenys and pulls a pained face. Glenys smiles politely.

AIDAN

(to Glenys)

Up to you darling, I'm easy either way.

INTERIOR. DAY. CAL'S - SITTING ROOM

Aidan and Glenys follow Cal into the room. Neither of them sits.

AIDAN

Delia. Colin. Glenys.

COLIN

Hello.

DELIA

Hello.

GLENYS

Hello.

For a moment it looks to Glenys as if Colin's going to shake hands, but he doesn't. Laurel stays close to Glenys.

Delia finds that she's involuntarily clinging on to Rachel. This surprises her. She lets go, and tries to pretend that nothing's happened. Glenys notices this. Aidan maps everything in the room with his eyes; an invading animal; his territory.

AIDAN
(broad accent)
Is Wadda not here, then?

COLIN
Why are you talking like that?

AIDAN
Like what?

COLIN
Talk properly.

AIDAN
All right, then. I will. Let's talk properly about Rachel and Laurel. It's time someone did. Go outside and play, you two.

Laurel and Rachel stand behind Cal. Glenys moves away from Aidan. She's not part of this. The girls look up to Cal now for protection. He puts an arm round each of them, making it clear they're not going anywhere.

GLENYS
(at the door)
Goodbye, Cal. Nice to have seen you again.

She goes.

INTERIOR. DAY. CAL'S - HALL

Aidan catches hold of Glenys and shuts the sitting room door behind him. He holds her shoulders, skillfully combining force with a caress.

AIDAN
(soft but impassioned)
Do you remember the children at school who grew up in care? I do. They were pathetic, they were frightened, they were loveless and some of them were abused. Nobody wanted to be their mates. Kids are cruel. It's a fact of life. That's what I remember most about them. Loveless and unloved. I'm not letting my fucking nieces grow up like that.

Glenys bows her head.

AIDAN (CONT'D)

(stroking her face)

They can have a good life with us.
Or they can be fed and housed on
the cash from dog fights. You know.
Where innocent animals tear each
other apart. Or didn't you know
about that? Or they can go to an
old man who doesn't want them and a
dried-up old spinster.

(silence)

Lisa wants you to do this.
Everything happens for a reason.

He prepares to open the sitting room door again. Glenys could
go in either direction.

GLENYS

I don't love you.

AIDAN

(opening the door)

Don't care.

Very steadily, Glenys goes into the sitting room.

INTERIOR. DAY. CAL'S - SITTING ROOM

Aidan follows Glenys in.

CAL

You said you'd got something to
say.

AIDAN

Yes I have, mate. Now: are we all
agreed that we want what's best for
them?

No-one disagrees. Desperate embarrassment.

AIDAN (CONT'D)

Which means keeping them well fed,
well dressed, well housed, warm,
clean and healthy. Anyone disagree
with that?

Pause; no-one disagrees. Glenys and Delia catch each other's
glance. Both look away at once.

Cal looks at the girls, at Delia, at the book, at Colin,
who's still completely dead behind the eyes.

CAL
Come on, girls.

He takes them by the hand and leads them out to the back door.

EXT. DAY. CAL'S BACK GARDEN.

Cal opens up the rabbit hutch for the girls. They take a rabbit each in to their arms.

CAL
Give them a clean up, girls. Let them run in the pen.

Cal stays with them a moment. Eileen is in her garden. Still uneasy about their last meeting, she smiles at Cal. He smiles back, but only because he can see she's uncomfortable.

Then, for a moment, Cal finds himself standing alone in the middle of the garden. The girls are chatting to the rabbits, Eileen has returned to her gardening. Inside, through the living room window, Aidan holds court.

Cal gathers himself and goes back inside.

INTERIOR. DAY. CAL'S - SITTING ROOM

Cal comes back in.

Delia plays with the book. Colin looks at her so coldly that she feels like an idiot.

AIDAN
And giving them the chance to make the best of themselves. Have a career not a job. Go to university if they want. Their teacher says they're quite capable. They've both got IQs in excess of 125. Does anyone think this is the best place for that to happen?

COLIN
Shut up and sit down, Aidan. You're talking rubbish as usual.

AIDAN
I don't think so. Cal?

CAL
Sorry?

AIDAN

D'you reckon this is the best place for them to grow up in, mate?

CAL

Don't talk down to me. I aren't an idiot.

AIDAN

I never said you were, mate. I think you're a good bloke. So you reckon they should grow up in a place like this, do you?

CAL

Course I don't. If we could move out anywhere we would. We've been on the waiting list fourteen months. Why? Have you found us somewhere?

AIDAN

And two young girls need a woman's influence, would anyone disagree with that?

Glenys looks as though she'd like the ground to swallow her up. But she stands her ground. Cal glances around; she doesn't meet his eyes.

CAL

How would you know what their IQ is?

AIDAN

It's the sort of thing you find out if you turn up to their parents' evening.

DELIA

(after hesitation)

Why can't they come to Colin and me? They'd be well looked after. And you can visit whenever you want. We are the grandparents.

COLIN

I am. You're not. No.

Delia simply looks at Colin.

DELIA

They'd be loved, Cal.

COLIN

I said no.

Delia starts to cry - which embarrasses her dreadfully; she never does things like this in public. Colin gets up and goes to the window to check that his car's ok. Delia finds herself playing with the book, and slams it shut. She looks Colin full in the face. Without comment, Colin picks up his tea cup and throws it at Delia. It hits the window on the wall behind and cracks it.

COLIN (CONT'D)

I'll pay for that, Cal.

EXT. DAY. JIM AND EILEEN'S BACK GARDEN.

Eileen, who is watering plants from a can, hears the window crack and sees Rachel and Laurel huddled together in their own garden, half listening to the row.

EILEEN

Girls? Now then, I bet you couldn't help your Uncle Jim eat an ice cream, could you?

Jim puts down his trowel - he's weeding, as usual - and joins Eileen.

INTERIOR. DAY. CAL'S - SITTING ROOM

Colin is sitting again, and visibly shaking. Glenys is with Delia on the sofa.

Aidan and Cal haven't moved. Cal is looking out through the window watching the girls playing with Jim and Eileen next door.

AIDAN

Right, then. So we're agreed that they can't stay here and they can't go to Dad and Delia.

COLIN

She winds me up, Aidan. You've no idea what she puts me through.

AIDAN

Which makes everything pretty straight forward, really. Glenys's house has got three bedrooms and it's near enough for them to stay at the same school.

(MORE)

AIDAN (CONT'D)

As an honours graduate I'm well qualified to guide them beyond that. I'm no snob, far from it, but I do live in the real world.

Delia can't stop herself laughing at that one, harshly.

AIDAN (CONT'D)

(ignoring her)

They'll be better off with us, mate. We're only down the other end of the village. You wouldn't even have to catch a bus to visit.

CAL

I want you out of my house, now.

AIDAN

Make me.

CAL

They're my kids.

AIDAN

They're not your kids! They're nothing to do with you. You're not their father, you weren't married to Lisa. Can't you get that through your pig-thick fucking skull?
(beat) Glenys and me can give them a proper home, mate. It's what Lisa would have wanted.

When Delia speaks now she's as rough as anyone; all pretension gone.

DELIA

(to Glenys)

You fucking cow.

GLENYS

No!

DELIA

(to Colin)

You gutless bastard. Take me home.

(to Aidan)

You wanker.

(to Glenys)

Here. You'd better have this.

She drops the book into Glenys's lap. Cal's temper begins to rise. He's struggling to suppress it. There'd be no grace in letting go in front of any of these people.

CAL
(breathing hard)
Who says it's what Lisa would have
wanted?

AIDAN
She was my sister, mate. I knew her
all her life. I loved her, all
right? I'm thinking for her now.

Cal stays still, contained and dignified. The only person in
the room with any decency left. If Cal lost it now, Aidan
would be dead. Both of them know this.

CAL
No, Aidan. She hated your guts. She
thought you were a joke. I wonder
why. She despised the whole lot of
you.

AIDAN
(backing off)
You're not going to make any
difficulty about this, are you?
Because if you are I'll call the
police. I've been Rachel and

Laurel's legal guardian since Friday. Want to see the papers?

GLENYS
Aidan! Don't!

COLIN
I'd like to see the papers.

He grabs for the envelope. Aidan holds on to it.

Cal steps forward, in silence, so that his face is inches
away from Aidan's. His eyes are sharpened steel staring at
Aidan, his jaw and neck muscles pulling taut. He musters all
his physical and mental strength to hold himself together.

AIDAN
(whispers, teasingly)
Hit me, please. I think they call
it assault.

Cal's look becomes almost empty, a profound clouding over;
there's no effort to dominate Aidan; Cal's feeling too much
here to bother with anything so crass. But Cal's sheer
presence scares Aidan shitless and he can't look away. You
can virtually see Aidan disintegrate.

Then Cal breaks the tension by looking away. As he does so, we see, again, the life drain from his face. He isn't looking at anything in the room, but at Jim and Eileen lifting the girls over the fence into next door's garden.

Cal marches out. No one speaks or moves.

Then, Glenys storms out, leaving the sitting room and front doors swinging in her wake. Through them, we see her head off down the street without looking back.

EXT. DAY. JIM AND EILEEN'S - GARDEN.

Rachel, Laurel and Eileen have an ice cream each from the freezer. Jim is handing them out. They're old-fashioned blocks of ice cream, sandwiched between wafers.

The girls hear the sound of Cal slamming the door behind him. Jim is quick to deflect their attention by pretending to drop Eileen's ice-cream as he unwraps it for her. Eileen plays up to this with mock tuts at Jim's clumsiness.

EXT. DAY. CAL'S GARDEN.

Cal marches up to Jim and Eileen's fence and calls the girls over. Jim comes across too. Cal lifts Laurel gently back over the fence. Jim can sense that Cal is upset and talks with concern but kindness.

JIM

Are you all right, Cal?

CAL

Fine, thanks. I'm just going to fetch the girls' dog back.

Jim instinctively puts his hands on Rachel's shoulders as she goes towards the fence.

Aidan appears in the garden, watching Cal and Jim closely.

JIM

Cal, leave the girls with us. Go get the dog if you like, but it's no place to take kiddies. You know they'll be safe with us.

Cal bows his head and thinks. He's desperately trying to keep it together here.

JIM (CONT'D)

Please.

Cal flashes a momentary, brave smile at Jim. In this moment Jim feels as much paternal instinct towards Cal as towards the girls. He'd like to lift Cal up over the fence too.

Cal picks Laurel up and hands her over to Jim, who doesn't put her down but keeps her in his arms. Cal heads up the garden, climbs over the back fence as if it wasn't there and walks up into the woods, not looking behind.

We hear Aidan call over to Jim as we watch Cal disappear in to the woods.

AIDAN (O.S.)

Hi there. Sorry about the commotion. I'm Rachel and Laurel's uncle. I'm here to collect them.

Jim hasn't moved but Eileen has walked with the girls to the threshold of the back door, where all three of them now stand, watching Aidan approach Jim at the fence.

AIDAN (CONT'D)

Maybe you'd rather bring them round the front?

JIM

No.

AIDAN

Sorry, I don't think you quite understand. I'm the girls' legal guardian.

JIM

(steadily)

I'm sorry but I've never seen you before in my life.

AIDAN

I'm Lisa's brother.

JIM

So you say. But as far as we're concerned they're Cal's and it's Cal they go back to. Till then they'll be kept safe here.

Eileen gently pushes the girl inside and pulls the door to. She remains outside on the doorstep.

AIDAN

Christ. Look, you know Lisa's dad, don't you?

EILEEN
(projecting her voice
across the garden)
We've seen him, yes. But you look
nothing like him.

AIDAN
That's not what I'm saying.

JIM
There's no call for that tone.

AIDAN
I'm saying, Lisa's dad's is here.
If you come inside you can see him.

JIM
He's welcome to come and speak to
me if he wishes.

AIDAN
(turning away)
Fucking Jesus!

Aidan marches back, deliberately breaking off part of a shrub
leaning over from Jim's garden.

EXT. DAY. WOORDS.

As Cal walks deeper into the woods we seem to leave the world
behind. At first bits of the back of the estate are visible.

Cal climbs higher. The woods are suddenly thicker, higher,
older. It's hard to believe we're only half a mile from the
estate. A sense of being sucked into the woods.

It's dark and cool in the woods, a great contrast to the
bright summer in the village. Cal needs to climb now. He
doesn't slow down, even though he's out of breath. We can
hear his hard breathing echoing.

We - and Cal - have an acute sense of place here, of the tiny
changes of light and colour as we climb.

Towards the top of the woods, Cal cuts down a track and comes
to the disused pit offices where we saw Gray training the
first dog.

Cal creeps close to a broken window, and looks in. A light
coloured pitbull is chained and padlocked to a wall, starved
and docile. There are meat and water on the other side of the
room, a foot or so beyond the reach of the chain.

INTERIOR. DAY. CAL'S - KITCHEN

Glenys is standing at the kitchen sink washing up the tea things. Delia carries a load of plates in. She puts them in the sink and starts drying up. The two women stand alongside each other working efficiently but not saying a word.

INTERIOR. DAY. DERELICT PIT OFFICES

Cal climbs in through a broken window.

CAL
Wadda! Wadda!

Cal squats down by the food and water. Suddenly, like a bullet, the light coloured pitbull, springs at Cal, only to be held back on the chain a few inches from him. Cal leaps away, shaken. He picks up the meat and tosses it to the dog.

Cal snoops around, looking for Wadda.

Gray - we realise - lives in one of the offices, where the roof's still in one piece. We see how orderly Gray is, and how much he's managed to make himself at home, with his cooking things and bedding neatly arranged. It's like a half way house between civilisation and wilderness.

Cal wanders through to the old shower area, which is in less good repair; there's a young tree growing through what's left of the roof.

Cal sees Wadda's leash hanging from a nail. He takes it.

EXT. DUSK. CUL-DE-SAC - OUTSIDE COLIN'S CAR.

Colin sits alone in his car, disgusted by the whole thing, reading the AA book.

Aidan knocks on the window. Colin ignores him. Aidan knocks again. Colin winds his window down.

AIDAN
Running away again?

COLIN
You've surpassed yourself this time.

AIDAN
Just come and talk to them.

COLIN

It's nothing to do with me. It's your problem. You sort it out.

AIDAN

Do you really want your grandkids put into care?

Colin puts up his window and goes back to the AA book. Aidan kicks the car. Colin gets out.

COLIN

(inspecting the dent)
It'll cost £200 to have that knocked out.

AIDAN

(shutting the driver's door)
It's the blue door. They're called Jim and Eileen.

EXT. DUSK. HILLSIDE.

Cal is on the edge of the woods, above the house, out of sight. He watches the girls getting into Aidan's car. Glenys and Aidan load their bags and some bedding.

Cal watches until the car goes.

EXTERIOR. NIGHT. GLENYS'S.

Aidan helps Laurel and Rachel out of the car and loads up their stuff on his shoulders. Glenys opens the front door before they reach it. They walk in. Glenys is expressionless and silent and Aidan understands not to speak. She shuts the door quietly behind them.

INTERIOR. NIGHT. GLENYS'S - SPARE ROOM

Very much a spare room, with suitcases on top of the wardrobe and sewing stuff lying around. Still neat enough to make Rachel and Laurel's few toys look very shabby, though.

This is Rachel's room, but Laurel is in here too, beside her on the bed. They're in their pyjamas.

Glenys is sitting on the edge of the bed. The girls are huddled away from her, resisting any attempt at a hug or a kiss.

Glenys doesn't feel she can either stay or go.

GLENYS
Girls... please.

Rachel isn't now crying, but she's still and sullen. Laurel continues to sob intermittently.

It's hard to express how much Glenys wants to communicate, and how little she possibly can.

INTERIOR. NIGHT. GLENYS'S - KITCHEN

Glenys comes downstairs. She looks, expressionless, at Aidan. He's cooking, expansively. He uncorks a bottle of wine to let it breathe. A tape of 'The Magic Flute' is playing. Happy in his dream, Aidan doesn't see Glenys for a moment. When he does, he pours her a glass of wine. She gestures it away.

He gives Glenys a big, warm hug. She lets him do this, but doesn't much want it.

AIDAN
You're brilliant. Amazing. I am so
fucking proud of you.

EXTERIOR. NIGHT. WOODS

There's a burned-out car dumped in the woods. In moonlight, we see Cal smashing shit out of it. This is an image of extreme violence and pain and we stay with it for some time.

Cal carries on beating the car until his arms bleed. Then he still keeps going.

EXT. DAY. GLENYS'S.

Kenny Peen knocks at the door. He looks alien here, even though he's only come from the harder end of the same village.

Glenys is still in her work clothes.

GLENYS
Can I help you?

KENNY PEEN
I'm Kenny Peen. Raich and Laurel's
dad. They are here, aren't they?

GLENYS
 (defensive)
 Aidan's just getting them from
 school.

INTERIOR. DAY. GLENYS'S - SITTING ROOM AND KITCHEN

Glenys ushers Kenny Peen into the sitting room. You can see through to the kitchen from here.

GLENYS
 Tea?

KENNY PEEN
 Thank you.

GLENYS
 Sit down.

KENNY PEEN
 (hovering)
 You're all right, thanks.

Glenys goes through to the kitchen and puts the kettle on.

Kenny Peen looks around him. Some of the girls' toys have been left out. They don't fit in with the rest of Glenys's decor. But it doesn't look an unhappy room.

Glenys comes back in with a plate of biscuits.

GLENYS
 I can't sit down if you don't, I've
 been at work all day and my feet
 hurt.

KENNY PEEN
 (sitting)
 Fair enough.

GLENYS
 (sitting)
 Right. Now have a biscuit.

Kenny Peen eats a biscuit. A sense that he's met his match here. He suddenly looks like a well-behaved teenager in funny clothes.

KENNY PEEN
 I see my kids whenever I want.
 That's always been the arrangement.

GLENYS

Fine.

This knocks the wind right out of Kenny Peen's sails.

GLENYS (CONT'D)

Have you heard from Cal?

KENNY PEEN

No. Would you care if I had?

GLENYS

Yes I would. The girls ought to be back with him. The sooner the better.

KENNY PEEN

You don't want them then?

GLENYS

That's not what I said.

Kenny eats another biscuit.

EXT. DUSK. WOODS.

A scene that's heard before it's clearly seen.

A clearing in the woods, almost at the summit. Gray's alternately offering Wadda meat and beating her with a stick. She's still muzzled, and working herself up to a frenzy. This is very, very savage. Pure, extreme rage.

Gray is easy and relaxed, as if this were the most natural thing on earth.

INTERIOR. DUSK. GLENYS'S - KITCHEN

Glenys, Aidan, Rachel, Laurel and Kenny Peen are finishing supper - instant trifles. The girls are sitting either side of Kenny Peen. They're all pissing themselves with laughter, apart from Aidan.

This is the first time Glenys has looked at ease with the children.

Aidan gets up and fills a flashy coffee percolator with fresh beans.

AIDAN

Coffee?

KENNY PEEN

No thanks, mate. Tell you what, though: d'you fancy a pint? We could go down the Carter.

AIDAN

(surprised, a bit uneasy)
Sure, mate. I'll get my jacket. You don't mind, love, do you?

GLENYS

(still laughing)
You go for it.

Aidan goes out. Rachel and Laurel kiss Kenny Peen as he gets up to go.

Aidan comes back in, wearing a jacket that makes him look slightly hard.

AIDAN

(a real man)
Ready?

It really looks as if Kenny Peen's gone soft.

KENNY PEEN

Sure, mate.
(to the others)
See you in the week, all right?

INTERIOR. NIGHT. 'THE CARTER'

Kenny Peen enters, face slightly flushed, cigarette in mouth, dusting some crap off his jacket.

He buys himself a pint. There's a glint in his eye. He has a little flirt with the middle-aged barmaid.

Ged and two other mates are sitting at a table, playing crib. Kenny Peen joins them. With a self-satisfied, knowing smile, he subtly raises his glass en route to his mouth. The others know what this means, but don't interrupt the game.

INTERIOR. NIGHT. GLENYS'S - GIRLS' BEDROOM

Glenys comes in to switch the light off. The girls are already asleep. Laurel has fallen asleep with a toy in her hand.

Glenys stands still for a moment, listening to the girls' gentle breathing, and switches the light off.

INTERIOR. NIGHT. GLENYS'S - HER BEDROOM

Glenys checks her watch, and decides to go to bed. She's very methodical about this. First she takes off her shoes and hold-ups. Then she takes out her earrings and puts them on a neat dressing table. Then she folds back the duvet.

In doing this she sees that one of the pillow cases is dirty. She takes it off, and goes to the wardrobe to get a clean one. The clean bedding is covered with a selection of Aidan's clothes.

Glenys grubs around to find a pillow case. When she pulls one out she dislodges a vase, which crashes to the floor and breaks. A cloud of ashes rises up in to the air.

She bends over and realises it's an urn. On the urn is engraved: 'Lisa Ann Whitehouse'.

The ashes seem to be alive. They move, ghost-like, towards Glenys. She stands dead still. She breathes hard.

The ashes settle. After a moment Glenys picks up the urn and as much ash as she can, urgently.

The front door opens and closes. The noise of Aidan coming upstairs. Glenys doesn't move, or take her eyes off the urn.

Aidan stumbles in, not quite dripping blood, but clearly having had a severe kicking. Glenys ignores this completely.

GLENYS

You said you took these to Wales.
(beat) Pack your things and then
fuck off. Don't wake the girls.

AIDAN

Ok, I exaggerated. It happens. I
was busy. But I will take the
ashes. We'll do it together if you
want. My jaw hurts like fuck. I
think it's broken. I'm meant to
pitch a boardroom tomorrow. (beat)
Aren't you even going to ask who
did this?

No answer. Glenys looks like granite. After a moment's face-off, Aidan starts collecting his clothes.

GLENYS

Don't tread the ashes into the
carpet.

AIDAN
 (petulant)
 Oh, right. So sorry.

Aidan packs. Then he makes a move for the urn. Glenys kicks at his shins to see him off.

AIDAN (CONT'D)
 She's my sister, for Christ's sake.

GLENYS
 (holding the urn tight)
 Leave, Aidan. Leave now!

Another face-off; then Glenys is alone in the room. Aidan doesn't stop to look in on the girls.

EXT. NIGHT. GLENYS'S STREET.

The street looks blank and hostile. Not a human face in sight.

Aidan shuts the tailgate of his car, and is about to get into the driver's door. Glenys opens a window and leans out. Her whispered tone draws Aidan to her.

GLENYS
 (as if to herself, but emphatically)
 That Sunday afternoon at Cal's. Imagine this. You sat us all down and you said: listen, Cal, we all want what's best for the kids, right? So, you and the girls are off to the seaside for the weekend and while you're away me and Glen are going to clean this place out and decorate it so's you've got a fresh start. And between us all we'll have the kids when you're out looking for work, or when you get a job.
 (brisk again)
 In other words I wondered what you'd have done if you weren't a total nob... and you know what? If you'd done that, I'd have done anything for you. But there you go.

AIDAN
 See you around, then.

She closes the window. Staying with her as she closes the curtains, and hears Aidan drive off.

EXT. DAY. WOODS.

Cal is lying on his back, looking up at the trees. His shirt is unbuttoned all the way. He's unwashed and lying in mud and leaves. You'd be scared of him physically now. From the far distance, the sound of a school bell, and the screams and laughter of children filling a playground.

EXT. DAY. CUL-DE-SAC.

Glenys is at Jim and Eileen's front door. They're both there.

GLENYS

Here's my phone number if you do see him. And you will say I've got the girls safe for him, won't you?

As she walks back to the road, Alan comes to his gate (without teeth).

GLENYS (CONT'D)

Excuse me. I was wondering if you knew anything about the man that lived opposite.

ALAN

No, love. We keep to ourselves up here.

EXT. DAY. WOODS - DERELICT PIT OFFICES.

Cal stands outside the building.

CAL

(whispering)
Wadda. Wadda.

He whistles quietly.

There doesn't seem to be anyone here.

Cal steps back from the building, looking at it thoughtfully.

He doesn't go back into the woods but goes the other way, towards the village.

EXT. DAY. WOODS - DERELICT PIT OFFICES.

Kenny Peen's not comfortable with this terrain. The first time we've seen him ill at ease.

At a distance, through the trees, we see Gray with two dogs, Wadda and the light-coloured pitbull. Both dogs are gagged, so their barking is strangely suppressed. The effect in soft woodland is disturbing.

Kenny Peen follows the sound.

Wadda's tethered to a post. Gray's got the light-coloured dog on a very short leash, and is walking him six or eight inches beyond Wadda's reach. Part of the brindle's hindquarters has been shaved - to give one dog an appetite for another - and this is literally driving Wadda crazy.

Something makes Kenny Peen very, very frightened of this. As if his blood runs cold for a moment. He shouts over the noise of the dogs:

KENNY PEEN
Gray. Seen Cal, mate?

Gray ignores him. Kenny leaves.

INTERIOR. DAY. GLENYS'S - KITCHEN

Kenny Peen's eating biscuits and drinking tea while Glenys cooks. He paces rather than sits.

KENNY PEEN
We'll try again in the morning, all right? I've just got one or two things I need to get sorted today.

Rachel comes in through the back door.

KENNY PEEN (CONT'D)
Hiya, sweetheart. We'll have Wadda back soon, don't you fret. You don't mind dogs, Glenys, do you?

GLENYS
(amused)
No.

RACHEL
Will you get Cal?

KENNY PEEN
I'll get you Cal back too, sweetheart.

He gives her a big swingaround hug before he goes.

INTERIOR. DAY. CLASSROOM

The hollow quiet of an empty school.

Cal is sitting alone in the classroom on a child's chair at a child's desk - a skin Gulliver in Lilliput. Dirty, ragged and with Wadda's leash hanging from his hand, he's now a terrifying sight. He's way beyond caring about this, or knowing. The light has gone from his eyes and face.

The sound of footsteps approaching. Rachel's teacher appears at the door. She can't help flinching at the sight of Cal.

CAL
(turning to her)
I want to talk to you about Rachel
and Laurel.

Then he just stops. He can't communicate anything more.

TEACHER
(feeling she's safe while
she's talking)
Rachel and Laurel. Yes of course.
Why don't I fetch their files? Then
we can talk properly. I won't be a
minute.

She leaves, backwards. Cal listens as her clipped footsteps turn to a run. Curious, he steps out of the classroom and looks down the corridor.

INTERIOR. DAY. SCHOOL CORRIDORS

Cal walks through the deserted corridors looking for the teacher. This has the feeling of an escaped animal lost and on the loose.

INTERIOR. DAY. DISUSED WAREHOUSE

Kenny Peen and Ged have laid out the ring, a circle of patterned Axminster - the same design as the lounge in The Carter.

They're now measuring and painting two scratch lines on the carpet.

EXT. DAY. VILLAGE CENTRE.

Cal repeats the walk through the village centre that we saw in Scene 12. His purpose is similar. He's looking for Kenny again. But this Cal is a stranger, blanked out, clouded, unapproachable.

INTERIOR. DAY. THE CARTER

Cal looks for Kenny Peen in the bar, in the toilet. No sign.

EXT. DAY. DISUSED MINE.

Cal walks across the dark spoil heaps of an abandoned opencast. The wind picks up and Cal disappears in a cloud of black dust.

EXT. DUSK. VILLAGE ROAD.

Gray, in a shirt for the first time, walks down from the woods, with Wadda on a lead. Fully dressed, Gray looks like a thirty-year time warp: a neatly-pressed, dignified Seventies suede.

A van is waiting for him. Gray opens the back doors, puts Wadda inside, and gets into the passenger seat.

EXT. NIGHT. DISUSED WAREHOUSE.

Fifteen or twenty punters are gathered outside the entrance, which isn't overlooked.

Ged and two other black-clad skins let the first of them in, frisking every punter.

INTERIOR. NIGHT. DISUSED WAREHOUSE - WOMEN'S TOILET

Gray has tied Wadda to one of the pipes and is working in close; punching, flicking and teasing her into by far the greatest frenzy yet. The noise is tremendous.

INTERIOR. NIGHT. DISUSED WAREHOUSE - MEN'S TOILET

Merv, a man in a baseball cap, wearing protective leathers on his arm, is winding Tyson, his dog, into mouth-foaming frenzy. He's no less skilled than Gray at doing this. Two real pros at work.

INTERIOR. NIGHT. DISUSED WAREHOUSE

The crowd are all gathered now, all standing around the ring, some on a second row of staging. Plenty of noise.

Kenny Peen is with Dave, his two mates from before and a dozen others from the same party. There's a lot of money around.

Kenny Peen has a word with Ged, who goes over to the women's toilet.

Gray and Wadda come out of the toilet, Gray quiet and composed, Wadda unmuzzled for the first time and going crazy.

EXT. NIGHT. DISUSED WAREHOUSE.

Cal, alone and still carrying Wadda's leash, comes to the entrance. One of the skins is guarding it.

SKIN

It's twenty quid, mate.

CAL

I'm a friend of Kenny's.

SKIN

Twenty notes or fuck off. Your choice.

In an explosive second, out of nowhere, Cal swings a punch and knocks the skin out cold.

INTERIOR. NIGHT. DISUSED WAREHOUSE - RINGSIDE

Suddenly we're inside the fight area with Cal.

Wadda and Gray are in the ring. Tyson and Merv are coming in now. Very, very noisy. The dogs' uncontrollably wild movements make it extremely difficult to tether them to their posts. Dave, who's obviously got an interest in Tyson, tries to help, but has to grab a metal bar to fend Tyson off.

The man with the DVDs is doing a lively trade from the back of his Shogun; but now Tyson's in the room the punters leave that and converge on the ring.

Cal pushes his way straight through the crowd, straight into the ring.

Kenny Peen is taking bets, big ones, and doesn't see this. His body is shaking, almost dancing in tune with the noise of the crowd.

Cal tries to grab Wadda, and put her leash on. Dave grabs hold of Cal first, smashing him across the shoulder blade and knocking him to the floor.

DAVE

Get out of it, you fucking idiot.

Cal remains down on all fours for a moment, catching his breath. He hauls himself up and goes to Kenny Peen. Ged hovers, one eye on the ring, one on Cal. Kenny Peen has a fistful of notes and a sea of hands the other side of the ring offering him more.

CAL

I'm having her back, Kenny.

KENNY PEEN

(turning; shocked)

Jesus, mate.

CAL

Give us her back. She's ours, mine and the girls. You give us her back.

KENNY PEEN

How can I, mate?

PUNTER

Are you taking this bet or what?

Kenny Peen's mind slows down enough to see Cal properly. He turns his back on the punter.

KENNY PEEN

(to Ged)

Call them off.

GED

You're joking me aren't you?

PUNTER

(grabbing at Kenny Peen)

I said are you going to take my bollocksing money or what?

KENNY PEEN

No!

Dave can see something's wrong and has moved in.

DAVE
What's going on?

KENNY PEEN
The fight's off, mate. Sorry.

DAVE
And my brother's a fucking
astronaut.
(to the punter)
Here, I'll take your cash if
Dorothy won't.

Kenny Peen moves to Gray, who needs all his strength to keep Wadda back.

KENNY PEEN
Gray!

The DVD man throws Kenny to the ground and kicks him repeatedly. In the same moment, Dave reacts to Cal's lunge at him by bringing his iron bar down on his head. Cal falls to the ground, his face down in the dirt. Increased noise from the punters.

Cal opens his eyes. He looks over to Kenny, who is lying nearby, spitting blood. Dave stands over him, keeping him on the ground with his foot. Wadda is now in an extreme frenzy. She and Cal are on a level, eye to eye.

Suddenly Cal sits up on his haunches and squares up to Wadda, snarling, growling, an expression of pure rage.

DAVE
(all shouted)
Hey, nice one, Dorothy. What d'you reckon, lads? Two to one on the lad, or do we give it evens?

DVD MAN
Grand on the dog.

This escalates. More shouting of amounts, odds, 'man' and 'dog', accompanied by hard laughter. This can't be serious, but if it is they want some.

Gray tries to turn Wadda away but it's impossible.

Cal calms, his rage vented. He moves off his haunches and rests his weight forward on to his knees and settles himself: still, focused, in a bizarre way almost serene. His shoulders slump. He sighs. He looks down and picks a small piece of glass out of the palm of his hand and sucks the blood out. He looks across to Kenny and smiles faintly.

CAL
Let's go home.

Wadda bursts from Gray's grip and flies at Cal faster than imaginable, clamping his jaws round Cal's throat.

Gray quickly recovers the leash and tries to yank Wadda back. Wadda remains clamped to Cal, who himself has wrapped his arms round the dog tightly. It would be impossible to separate them now. Although Cal's bear hug on Wadda is restricting the dog's movements, moving in closer we see that Cal is powerless to disengage and Wadda is sucking the life out of him. We glimpse Cal's face. It's expressionless and you can't help feeling that he's not attempting to free himself.

Finally, Cal falls backwards and Gray is able to yank Wadda away. The room is almost silent now, apart from one lone joker, who shouts:

JOKER
Better luck next time, mate.

No-one laughs. Merv muzzles Tyson. Gray gets Wadda away. Kenny Peen, freed now by Dave, makes his way over to Cal, and holds him in his arms. It's so evident that Cal is dying that there's no point in anyone doing more. Everyone in the room knows this.

Cal is neither conscious nor unconscious, but his face somehow remains expressive. Kenny Peen folds him more tightly in his arms, and strokes his face as tenderly as a baby's.

KENNY PEEN
Oh Jesus, mate. Jesus.

EXTERIOR. DAWN. WOODS

Dense woodland in the dim light of a sunrise. An eerily beautiful spot, seen from high up in the trees. Silence, but for the faint sound of digging.

In the distance, the shapes of three men digging and then carefully placing what can only be Cal's body into a grave. They fill it in. Two with spades, one with his hands. The three men stand over the grave.

At ground level, we see Kenny Peen, Gray and Ged stood in silence looking at Cal's last resting place. They haven't spoken a word.

The three figures disperse, wordlessly and in opposite directions.

Light catches the bark of a very old tree. A squirrel rustles from one tree to another.

Two shaven-headed lads drag a branch each through the woods. We saw them at the start of the film, and have seen them two or three times more out of the corner of our eye, part of another story that never noticed this one happening.

Distant talking and laughter as they leave the woods and head out across open fields.

INTERIOR. DAY. GLENYS'S - KITCHEN

Glenys is on her own, getting breakfast. The door to the hall is open. We can hear TV, and Rachel and Laurels's voices.

A face at the window. It's Kenny Peen, looking like a ghost. Glenys's

expression changes from shock to a friendly smile when she recognises him. But that doesn't feel right. She opens the back door.

Kenny Peen comes in but doesn't speak. He shuts the hall door, which kills the noise of the girls and the TV.

GLENYS

Kenny, are you all right?

KENNY PEEN

Just answer me this: will you love Rachel and Laurel? Will you take care of them?

GLENYS

What about Cal?

KENNY PEEN

Will you?

GLENYS

(after a beat)

Yes.

(beat)

What's this about please?

KENNY PEEN

I'm never going to tell you. Understand?

He opens the hall door.

KENNY PEEN (CONT'D)
 (to Glenys)
 Just stay there, ok?

Staying with Glenys as Kenny closes the door.

INTERIOR. DAY. GLENYS'S - SITTING ROOM

Kenny Peen switches off the TV.

KENNY PEEN
 How d'you like being with your
 Auntie Glenys, girls?

RACHEL
 Why can't we go home?

KENNY PEEN
 That's not what I asked you. Do you
 like your Auntie Glenys? Do you?

RACHEL
 Yes.

KENNY PEEN
 Laurel?

LAUREL
 Yes.

KENNY PEEN
 Could you learn to love her?

Silence. The girls look at each other.

KENNY PEEN (CONT'D)
 Could you?

LAUREL
 Yes.

RACHEL
 Yes.

KENNY PEEN
 Sure? Don't say it if you don't
 mean it. She wants to love you.
 Will you let her? I want you to.

RACHEL
 Ok.

KENNY PEEN

Laurel?

LAUREL

Yes.

KENNY PEEN

Now listen to me. Cal's had to go away. He'll always love you but he's had to go. He loves you as much as your mum did.

This is tearing Kenny Peen up. He's only just managing to sustain the performance.

KENNY PEEN (CONT'D)

But you remember how it was before your mum met him, you were happy then, weren't you?

Nods from the girls. Rachel is getting tearful.

KENNY PEEN (CONT'D)

Just never forget him, girls. Ok? Promise me?

Tears. Nods. Kenny Peen kisses his daughters and holds them tight.

INTERIOR. NIGHT. GLENYS'S - KITCHEN

Glenys is putting pots away now. Kenny Peen shuts the hall door behind him. He gets out a bank roll, peels off what must be £1000 in notes and leaves the money on the table.

Nothing said by either of them.

He goes.

EXTERIOR. DAWN. OVERGROWN FOOTBALL PITCH

Kenny Peen is passing the spot where we first saw him. The goalposts make ugly silhouettes. The long grass looks like a wilderness in the half-light.

Kenny Peen keeps walking, leaving the village.

ENDS